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MUSIC FOR SIGHT SINGING

EIGHTH EDITION

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ROBERT W. OTTMAN
NANCY ROGERS

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MUSIC
FOR
SIGHT SINGING

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Eighth Edition

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PREFACE

Developing the “mind’s ear”—the ability to imagine how music sounds without first playing it on an instrument—is essential to any musician, and sight singing (in conjunction with ear training and other studies in musicianship) is invaluable in reaching this fundamental goal. The principal objective of sight singing is acquiring the ability to sing a given melody accurately at *first sight*. Although repeating a melody and correcting any errors is beneficial, we can truly sight sing a melody only once, which is why *Music for Sight Singing* provides a generous number of exercises (more than 1,300 in this volume) for practice.

Generations of musicians have valued *Music for Sight Singing* for its abundance of meticulously organized melodies drawn from the literature of composed music and a wide range of the world’s folk music. Not only is “real music” more enjoyable and interesting to sing than dry exercises, but genuine repertoire naturally introduces a host of important musical considerations beyond pitch and rhythm (including dynamics, accents, articulations, slurs, repeat signs, and tempo markings). The book’s systematic arrangement of exercises according to specific melodic and rhythmic features lays an effective foundation for success. Each chapter methodically introduces elements one at a time, steadily increasing in difficulty while providing a musically meaningful framework around which students can hone their skills. Through this method, the book creates a sense of challenge rather than frustration: a conscientious student should always be prepared to tackle the next melody.

The text as a whole is divided into four parts:

1. Chapters 1–9, diatonic melodies with rhythmic patterns limited to whole beats and their most basic divisions (two notes per beat in simple meters, three notes per beat in compound meters)
2. Chapters 10–12, diatonic melodies with rhythmic patterns that include subdivisions of the beat (four notes per beat in simple meters, six notes per beat in compound meters)
3. Chapters 13–19, chromaticism, tonicization, modulation, and more advanced rhythmic patterns and metrical concepts
4. Chapters 20–21, modal and post-tonal music

Music for Sight Singing contains exercises appropriate for students of all skill levels, including beginners, but a basic working knowledge of fundamental music theory and notation is prerequisite to sight singing. The following abilities are particularly important:

- Recognize, write, and sing all major and minor scales
- Recognize and write all major and minor key signatures
- Recognize and write all common note values and their corresponding rests
- Recognize and interpret standard meter signatures

Each of the above will be reviewed as topics are introduced throughout the text. However, a practical command of these basic elements from the outset will ensure satisfactory progress.

A new edition of *Music for Sight Singing* offers the opportunity to build on the book's strengths, address any weaknesses, and introduce some new ideas. As always, exercises have been selected from a wide musical repertoire, and melodies written especially for pedagogical purposes are kept to a minimum. Significant revisions in the eighth edition include the following:

- For ease of reference, the presentation of rhythm and pitch solmization systems has been gathered into a pair of succinct appendices. The new appendices provide an overview and illustrations for a variety of popular methods.
- A new section within Chapter 8 specifically addresses bass lines and their characteristic leaps.
- More melodies have been notated in alto and tenor clefs.
- The clarity of the musical notation has been improved throughout the book. However, exercises still include a variety of notational styles so that students will become familiar with different conventions.
- Perhaps most exciting, the eighth edition comes with online content, including supplemental exercises for beginning students, accompaniment for some melodies, and a new way to monitor students' sight singing progress.

The eighth edition of *Music for Sight Singing* maintains the significantly enlarged rhythm chapters established in the seventh edition

(30% more rhythmic exercises than in the sixth edition). It also expands upon the structured improvisation exercises established in the seventh edition, now including them in each melodic chapter. Structured improvisation provides students with a framework around which to create their own melodies. These singing exercises are crafted to reinforce the lessons of their respective chapters, fundamentally emphasizing the book's organization and approach through a new kind of activity. Structured improvisation training offers specific musical and pedagogical benefits, from helping beginning students master an unfamiliar solmization system (by concentrating specifically on scale degrees and their corresponding syllables without the additional mental burden of notation) to fostering a deep awareness of harmony in students at all levels. Finally, improvisational exercises will provide additional variety to class and individual practice, and (unlike traditional sight singing) they will extend the same benefits even after multiple repetitions.

I am strongly committed to maintaining the tradition of excellence that Robert Ottman established more than 50 years ago. The combination of his vast knowledge of the repertoire and his deep pedagogical instincts made *Music for Sight Singing* one of the most celebrated music textbooks of the twentieth century. It is humbling to walk in such giant footsteps, but of course it is also a tremendous privilege to continue Dr. Ottman's work for the benefit of twenty-first-century musicians.

Nancy Rogers

IN MEMORIAM

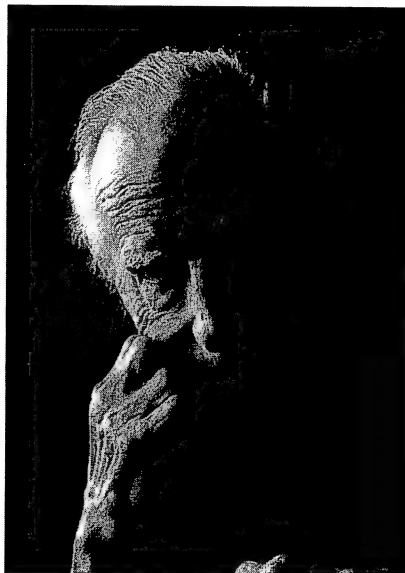
Musicians around the world have been touched by Robert Ottman. Hundreds of fortunate students studied with him during his long career at the University of North Texas, where he is fondly remembered as an exceptionally fine and dedicated teacher. He was an inspirational role model for those who later became educators and were able to pass along his words of wisdom, his teaching techniques, and his high standards to thousands of their own students. Countless other musicians have benefited from the insight and experience that he poured into *Music for Sight Singing* and 10 other textbooks.

Dr. Ottman earned his bachelor's and master's degrees from the Eastman School of Music (1938 and 1944), then enlisted in the U.S. Army as a chaplain's assistant. During World War II, he played a portable organ during worship services and drove the chaplain's Jeep (sometimes at night, without headlights) near enemy territory in order to draw fire and pinpoint troop locations. After the war ended, he studied at Trinity College of Music in London, then returned to the United States to head the music theory department at the University of North Texas (known at the time as the North Texas State College). He received his doctorate from UNT in 1956—the same year that he published the first edition of *Music for Sight Singing*.

Serving both as a professor of music theory and as director of the Madrigal Singers, Robert Ottman was a valued member of the University of North Texas faculty throughout his 35 years there. Even after his retirement in 1981, he remained actively involved with the university and the

larger Denton community. In 2004 he received the UNT President's Citation for outstanding service.

Dr. Ottman was beloved by those who knew him and, remarkably, even by people acquainted solely with his books. If it is, indeed, possible to be immortalized through one's work, then Robert Ottman will live forever in the hearts and minds of musicians all around the world.



Robert William Ottman
May 3, 1914–June 30, 2005

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I am particularly grateful to Alan Theisen, who not only did a superb job of setting all of the examples in this edition but also provided a number of invaluable services. Al corrected errors, suggested several of the newly added melodies, and provided a lot of welcome humor throughout the long process. I would also like to thank Richard Carlin, executive editor for music at Pearson Prentice Hall, for his guidance and encouragement. Tricia Murphy, Richard's editorial assistant, helped prepare the manuscript. Joseph Scordato, project manager for Pearson Higher Education, oversaw the production of this book and was unfailingly helpful when I had questions. Last but by no means least, I am enormously indebted to my husband, Michael Buchler, for his constant personal and professional support.

Nancy Rogers

MUSIC
FOR
SIGHT SINGING

RHYTHM

Simple Meters; The Beat and Its Division into Two Parts

An important attribute of the accomplished musician is the ability to “hear mentally”—that is, to know how a given piece of music sounds without recourse to an instrument. Sight singing, together with ear training and other studies in musicianship, helps develop that attribute. The goal of sight singing is the ability to sing *at first sight*, with correct rhythm and pitch, a piece of music previously unknown to the performer. Accomplishing that goal demonstrates that the music symbols on paper were comprehended mentally before being performed. In contrast, skill in reading music on an instrument often represents an ability to interpret music symbols as fingerings, with no way of demonstrating prior mental comprehension of the score.

To help you become proficient in sight singing, this text provides you with many carefully graded music examples. Beginning in this chapter, you will perform the simplest of exercises in reading rhythm, after which you will perform easy melodic lines that incorporate those same rhythmic patterns.

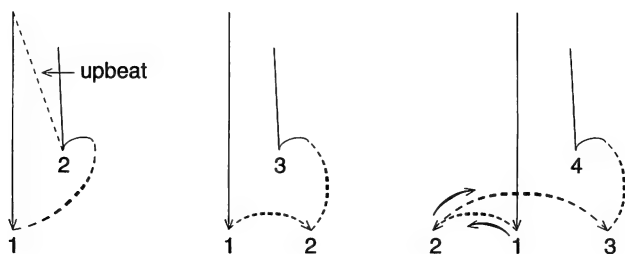
RHYTHMIC READING

In simple meters (also known as simple time), the beat is divisible into two equal parts; therefore, any note value so divisible can represent the beat. Most commonly used are the quarter note (♩ = ♩), the eighth note (♪ = ♪), and the half note (♩ = ♩), though other values (♩, ♪, ♪) are sometimes seen. In this chapter, the note value representing the simple

division of the beat (that is, half of the beat) will be the shortest note value used. In reading, follow these suggestions:

1. *Rhythmic syllables.* Accurate rhythmic reading is best accomplished through the use of spoken or sung rhythmic syllables. Any spoken method (even a neutral syllable) is preferable to clapping or tapping for a variety of reasons: dynamics and sustained notes are more easily performed vocally, faster tempos are possible, and vocalizing leaves the hands free for conducting. There are a variety of good rhythmic syllable systems in current use; several popular systems are illustrated in Appendix A.
2. *The conductor's beat.* It should be obvious that only the *first* performance of an exercise can be considered reading at *first* sight. (After that, you are practicing!) Therefore, on the first try, you should not stop to correct errors or to study what to do next. To help you complete an exercise without hesitation, the use of conductor's beats is highly recommended. Shown below are hand-movement patterns for two beats, three beats, and four beats per measure. Successive downbeats of each pattern coincide with successive bar lines.

The Conductor's Beats: two beats, three beats, and four beats per measure



The *downbeat* (1) drops in a straight line and describes a small bounce at the instant the first beat occurs. The first downbeat is preceded by an *upbeat*, beginning at the point of the last beat of the pattern being used. Therefore, the last beat of each measure is the upbeat for the following measure.

Practice these three conductor's beats without reading or singing. Next, with the left hand, tap twice for each beat of the conductor's beat. These taps represent the normal simple division of the beat-note value. When you no longer have to concentrate on these hand movements, you are ready to begin rhythmic reading and sight singing.

As you read an exercise, use the conductor's beat and tapping to keep going without pause until the very end. If you make a mistake, don't hesitate or stop; the next "1" (downbeat) will be the next bar line where you can pick up your reading and continue to the end. If you made errors or lost your place, you can review and practice in anticipation of doing better on the next exercise. Follow this procedure beginning with the very first exercises. Conducting and tapping easy exercises *now* is the best way to prepare yourself for the more difficult exercises to follow.

3. *Notation for rhythmic reading.* Exercises such as that at *a* below are designed specifically for rhythmic reading and therefore use a simple one-line staff. However, reading rhythmic notation from a melodic line, as in example *b*, should begin as soon as possible. As seen in this pair of examples (illustrated

with one of many possible solmization systems), there is no difference in the resulting rhythmic performance.

(a)

(b)

The melodies of Chapters 2 and 3 include only the same type of rhythm patterns found in Chapter 1.

Section 1. The quarter note as the beat unit. Beat-note values and larger only: ♩ = 1 beat, ♪ = 2 beats, ♫ = 3 beats, ♮ = 4 beats.

Not all exercises begin on the first beat of the measure. Determine the beat number of the first note before reading.

1.1 $\frac{2}{4}$

1.2 $\frac{2}{4}$

1.3 $\frac{2}{4}$

1.4 $\frac{2}{4}$

1.5 $\frac{3}{4}$

1.6 $\frac{3}{4}$

1.7 $\frac{3}{4}$

1.8 $\frac{4}{4}$

[illegible]

1.10


Section 2. The quarter note as the beat unit and its division ($\text{♩} = \text{♩♩}$).
Dotted notes and tied notes.

1.11 $\frac{2}{4}$

[illegible]

1.13 $\frac{2}{4}$

1.14 $\frac{3}{4}$



Musical notation for exercise 1.14 in 3/4 time. The melody consists of two staves. The first staff has a quarter note, two eighth notes, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The second staff has a quarter note, two eighth notes, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

1.15 $\frac{2}{4}$

1 ————— 2 &

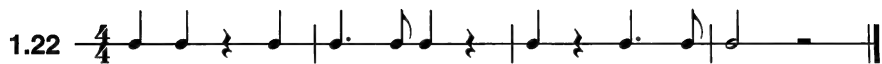
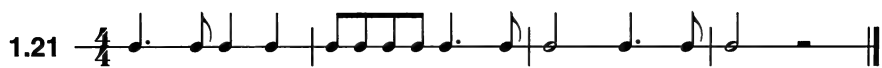
[illegible]

1.17 $\frac{2}{4}$ 1 (2) & 1 (2) &

1.18 $\frac{2}{4}$

1.19 

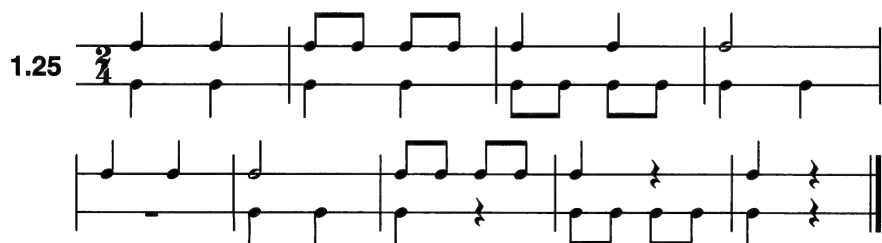
1.20 $\frac{3}{4}$



Section 3. Two-part drills.

Suggested methods of performance:

1. One person: Tap both lines, using both hands.
2. One person: Recite one line while tapping the other.
3. Two people: Each recite a line.



1.26 $\frac{3}{4}$

1.27 $\frac{4}{4}$

1.28 $\frac{3}{4}$

1.29 $\frac{4}{4}$

Only the meter signatures **2**, **3**, and **4** will be found in melodies from Section 1 of Chapter 2. Sight-singing studies may begin there at this time.

Section 4. Note values other than the quarter note as beat values.

The half note, the eighth note, and the sixteenth note are also used to represent the beat. The signatures $\frac{2}{2}$ (C), $\frac{3}{8}$, and $\frac{3}{16}$ are commonly used in written music. Others are occasionally used. See Chapter 2, Section 3, for melodic examples of less common signatures.

In 1.30, examples *a*, *b*, *c*, and *d* all sound the same when the duration of each of their beat-note values (♩, ♪, ♫, and ♮) is the same.

1.30

(a) ♩ = 1 beat

1 2 3 4 1 4 1 2 & 3 & 1

(b) $\text{♩} = 1 \text{ beat}$


Musical notation for exercise (b), showing a sequence of notes and rests on a staff with a 4/2 time signature. The tempo marking indicates $\text{♩} = 1 \text{ beat}$. Fingerings are indicated below the notes: 1, 2, 3, 4, 1, 4, 1, 2, &, 3, &, 1.

(c) $\text{♩} = 1 \text{ beat}$

1 2 3 4 1 — 4 1 2 & 3 — & 1 —

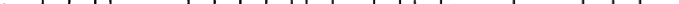
(d) $\text{♩} = 1 \text{ beat}$

1 2 3 4 1 4 1 2 & 3 & 1

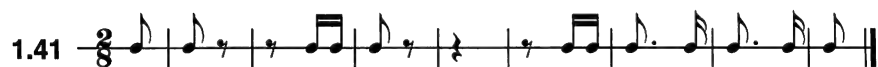
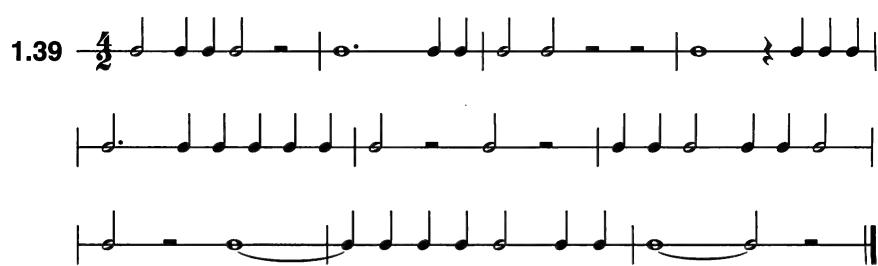
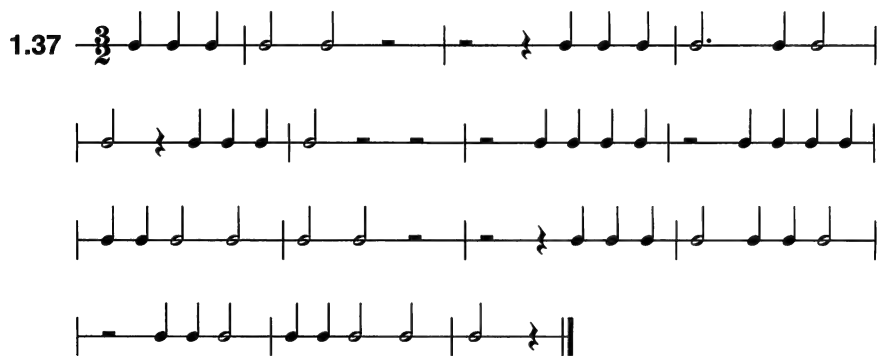
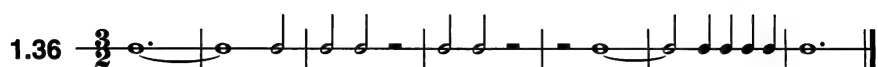
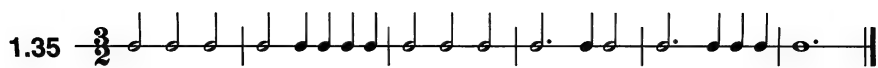
1.31 $\frac{2}{2}$ 

1.32

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a half note G5, then quarter notes F5, E5, D5, C5, Bb4, A4, G4, ending with a double bar line.

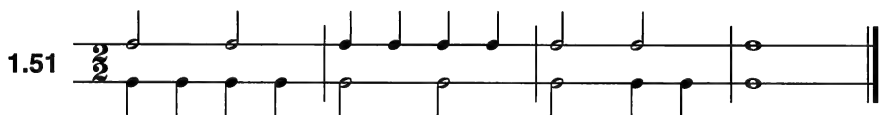
1.33 

1.34





Section 5. Two-part drills.



1.52

1.53

1.54

1.55

1.56 $\frac{3}{8}$

1.57 $\frac{3}{8}$

1.58 $\frac{3}{16}$

1.59 $\frac{4}{16}$



MELODY

Stepwise Melodies, Major Keys

RHYTHM

Simple Meters;

The Beat and Its Division into Two Parts

SIGHT SINGING

All melodies in Chapter 2 display stepwise movement and in a major key only; each interval is either a whole step (major second) or a half step (minor second).¹ If you can sing a major scale, these melodies should present very little difficulty.

Before reading a given melody, make these general preparations, all of which refer to later chapters in the text as well as to the melodies of this chapter.

1. Look at the key signature. What key does it indicate? On what line or space is the tonic? Does the melody begin on the tonic tone, or on some other pitch? (You may play the tonic note, but no other, immediately before singing.)
2. Scan the melody for passages in stepwise movement and then for larger intervals, particularly those presented in the chapter under study.
3. Observe the phrase marks. The end of a phrase mark usually indicates a cadence (that is, a temporary pause or a final stopping place), much the way commas and periods indicate pauses in language reading. Look ahead to the last note under each phrase mark so that you know where you are heading.

¹ Melodies in this chapter were written by Robert Ottman. The remainder of the text includes, for the most part, only folk music or music by recognized composers, but examples from these sources occur too infrequently for the purposes of Chapter 2.

4. Continue to use the conductor's beat, as described under "Rhythmic Reading" on page 2. Remember that "sight singing" refers only to the *first* time you sing the melody. Sing to the end of the example without stopping, no matter how many mistakes you make. Then go back, review the melody, practice the rough spots, and sing the entire melody again.

Pitch solmization for Western music has a venerable history, dating back approximately a thousand years to Guido d'Arezzo.² Its longevity is easily explained: with practice, most musicians find that solmization facilitates accurate sight singing. Several different systems are currently used:

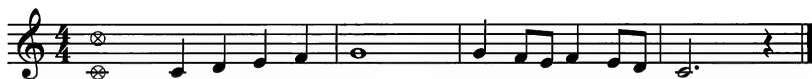
1. Moveable-*do* solfège, where the tonic note is *do*
2. Scale-degree numbers, where the tonic note is $\hat{1}$
3. Letter names (already familiar to American musicians)
4. Fixed-*do* solfège, where C is *do* even when C is not the tonic

A simple illustration is shown below; detailed information is provided in Appendix B.



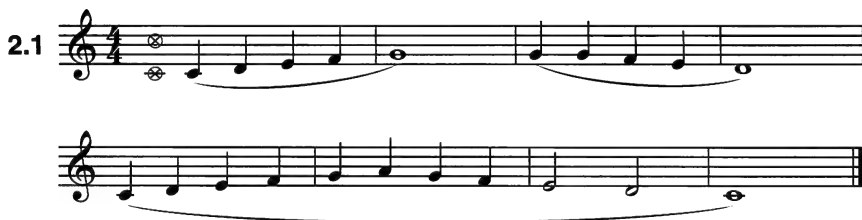
Moveable- <i>do</i> solfège:	do	re	mi	fa	sol	la	ti	do
Scale-degree numbers:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{1}$ (or $\hat{8}$)
Letter names:	G	A	B	C	D	E	Fis (F#)	G
Fixed- <i>do</i> solfège:	sol	la	ti	do	re	mi	fa	sol

Section I. Major keys, treble clef, the quarter note as the beat unit. Key signatures with no more than three sharps or three flats.



Solfège:	do	re	mi	fa	sol	sol	fa	mi	fa	mi	re	do
Scale degrees:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{5}$	$\hat{4}$	$\hat{3}$	$\hat{4}$	$\hat{3}$	$\hat{2}$	$\hat{1}$
Letter names:	C	D	E	F	G	G	F	E	F	E	D	C

⊗ indicates the location of the tonic note.



² Guido d'Arezzo was a Benedictine monk who lived from approximately 991 until some time after 1033 and wrote one of the most widely read music instruction books of the Middle Ages. The solmization system passed down from Guido is known today as solfège (or solfeggio).

2.10

Musical notation for exercise 2.10, featuring a melody in G major, 3/4 time. The first staff contains a melody starting on G4, moving to A4, B4, and then a descending line: A4-G4-F#4-E4-D4. The second staff continues the melody from D4, moving to C#4, B3, and ending on A3. The piece concludes with a double bar line.

2.11

Musical notation for exercise 2.11, featuring a melody in A major, 4/4 time. The first staff contains a melody starting on A4, moving to B4, C#5, and then a descending line: B4-A4-G#4-F#4. The second staff continues the melody from E4, moving to D4, C#4, B3, and ending on A3. The piece concludes with a double bar line.

2.12

Musical notation for exercise 2.12, featuring a melody in B-flat major, 6/8 time. The first staff contains a melody starting on Bb4, moving to C5, and then a descending line: Bb4-Ab4-Gb4-Fb4. The second staff continues the melody from Eb4, moving to Db4, Cb4, Bb3, and ending on Ab3. The piece concludes with a double bar line.

2.13

Musical notation for exercise 2.13, featuring a melody in D major, 3/4 time. The first staff contains a melody starting on D4, moving to E4, F#4, and then a descending line: E4-D4-C#4-B4. The second staff continues the melody from A4, moving to G#4, F#4, E4, and ending on D4. The piece concludes with a double bar line.

2.14

Musical notation for exercise 2.14, featuring a melody in E major, 4/4 time. The first staff contains a melody starting on E4, moving to F#4, G#4, and then a descending line: F#4-E4-D#4-C#4. The second staff continues the melody from B4, moving to A4, G#4, F#4, and ending on E4. The piece concludes with a double bar line.

2.15

Musical notation for exercise 2.15, featuring a melody in F# major, 3/4 time. The first staff contains a melody starting on F#4, moving to G#4, A5, and then a descending line: G#4-F#4-E#4-D#4. The second staff continues the melody from C#5, moving to B4, A4, and ending on F#4. The piece concludes with a double bar line.

Melodies occasionally begin on pitches outside of the tonic triad, as in the next two examples. Be sure to identify the key first, then sing a scale from the tonic pitch up or down to the melody's first note. Alternatively, given that the first note necessarily falls within one scale step of $\hat{1}$, $\hat{3}$, or $\hat{5}$, it is also convenient to sing the nearest member of the tonic triad and then move stepwise to the first note of the melody. The latter strategy is depicted here.

2.16 
 B \flat : (sol) la ti
 (5) 6 7

2.17 
 A: (mi) fa mi
 (3) 4 5

Section 2. Bass clef.

2.18 

2.19 

2.20 

2.21

2.22

2.23

2.24

2.25

2.26

2.27

2.28

2.29

Andante

Denmark

p

2.30

2.31

Section 3. Other meter signatures.

The meter signatures in melodies 2.32–2.40 are quite common. Review examples in Chapter 1, Section 4.

2.32

Two staves of music in 4/4 time. The first staff contains a melody starting on middle C, moving up stepwise to G4, then down to E4, and finally to C4. The second staff continues the melody, starting on C4, moving up stepwise to G4, then down to E4, and finally to C4. The melody is written in treble clef.

2.33

Two staves of music in 4/4 time. The first staff contains a melody starting on middle C, moving up stepwise to G4, then down to E4, and finally to C4. The second staff continues the melody, starting on C4, moving up stepwise to G4, then down to E4, and finally to C4. The melody is written in treble clef.

2.34

Two staves of music in 2/2 time. The first staff contains a melody starting on middle C, moving up stepwise to G4, then down to E4, and finally to C4. The second staff continues the melody, starting on C4, moving up stepwise to G4, then down to E4, and finally to C4. The melody is written in bass clef.

2.35

Two staves of music in 3/4 time. The first staff contains a melody starting on middle C, moving up stepwise to G4, then down to E4, and finally to C4. The second staff continues the melody, starting on C4, moving up stepwise to G4, then down to E4, and finally to C4. The melody is written in bass clef.

2.36

Two staves of music in 4/4 time. The first staff contains a melody starting on middle C, moving up stepwise to G4, then down to E4, and finally to C4. The second staff continues the melody, starting on C4, moving up stepwise to G4, then down to E4, and finally to C4. The melody is written in treble clef.

2.37 

2.38 

2.39 

2.40 

2.41 

2.42 

2.43 

Section 4. Duets.

2.44 

2.45

Musical score for exercise 2.45, featuring two staves with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is marked with a repeat sign at the end.

2.46

Musical score for exercise 2.46, featuring two staves with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 2/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is marked with a repeat sign at the end.

2.47

Musical score for exercise 2.47, featuring two staves with a treble clef and a key signature of two sharps (F#, C#). The time signature is 6/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is marked with a repeat sign at the end.

2.48

Musical score for exercise 2.48, featuring two staves with a treble clef and a key signature of three flats (Bb, Eb, Ab). The time signature is 3/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is marked with a repeat sign at the end.



Section 5. Structured improvisation.

Structured improvisation exercises provide an opportunity to create your own melodies while practicing the skills addressed in each chapter. Sing the notes that are written, and complete the missing portions according to the guidelines provided (indicated by double arrowheads ►► throughout the book). Notice that these exercises, unlike the more traditional rhythms and melodies in the earlier sections of this chapter, may be repeated multiple times because there are many different solutions.³ (As an example, two distinct answers for exercise 2.50 are illustrated below; numerous other possibilities are left to your imagination.) It is highly recommended that you continue to use your preferred solmization system(s) while improvising.

►► Using entirely stepwise motion, follow the suggested rhythm to fill in the missing notes.

2.50

p *mf* *p*

Solution a:

p *p*

Solution b:

p *p*

³ You may even wish to repeat structured improvisation exercises after completing later chapters, in which case you will likely want to incorporate the new material you have learned. For instance, someone returning to the exercises in this chapter after finishing Chapter 3 might prefer to include some leaps from the tonic triad rather than using stepwise motion throughout.

►► Using entirely stepwise motion and no rhythmic value shorter than an eighth note, complete the second phrase.

2.51

mf

►► Choose a major key and a common simple meter. Using entirely stepwise motion and no rhythmic values shorter than the beat, improvise two four-measure phrases according to the following plan:

- Phrase #1 begins on $\hat{1}$, $\hat{3}$, or $\hat{5}$, and ends on the downbeat of measure 4 on $\hat{2}$.
- Phrase #2 ends on the downbeat of measure 8 on $\hat{1}$.

2.52

Begin on $\hat{1}$, $\hat{3}$, or $\hat{5}$
Any simple meter
Any key

$\hat{2}$ $\hat{1}$

Variation: work with a partner so that one person sings the first phrase and the other person sings the second phrase. Then try again with the roles reversed.

MELODY

Intervals from the Tonic Triad, Major Keys

RHYTHM

Simple Meters

The melodies of this chapter contain several intervals larger than the scale steps of Chapter 2. Singing these particular intervals will be easy, since all are included in the tonic triad. If you can recognize and sing the three members of the tonic triad, you should have little or no problem when they occur in the melodies of this chapter.

In C major, the tonic triad is C E G; the possible intervals between any two of these pitches are as follows:

M3rd m3rd P5th P4th m6th M6th P8ve

M = major, m = minor, P = perfect

The members of the C-major triad at *a* in the following exercise are arranged melodically at *b* and *c*. Sing these on scale-degree numbers or solfège syllables.¹

(a) (b) (c)

do mi sol mi do do mi mi sol mi do sol mi do sol sol do

1̇ 3̇ 5̇ 3̇ 1̇ 1̇ 3̇ 3̇ 5̇ 3̇ 1̇ 5̇ 3̇ 1̇ 5̇ 3̇ 1̇

¹ “R,” “3,” and “5” refer here to a triad’s root, third, and fifth, respectively. In this chapter, these chord members coincide with 1̇, 3̇, and 5̇—that is, the first, third, and fifth scale degrees. See page 78 for an example of a nontonic triad.

Now add higher notes, lower notes, or both from the C-major triad and sing the new available intervals.

sol do mi do sol mi sol mi do sol do mi mi sol mi sol
 5 1 3 1 5 3 5 3 1 5 1 3 3 5 3 5

Here are successions of several intervals from the tonic triad, first in C major, then in several other keys. For each key, first sing $\hat{1}-\hat{3}-\hat{5}-\hat{3}-\hat{1}$, *do-mi-sol-mi-do*, or letter names, carefully noting the location of each of these on the staff. You can see that if $\hat{1}$ (*do*) is on a line, $\hat{3}$ (*mi*) and $\hat{5}$ (*sol*) are on the next two lines above; or if $\hat{1}$ is on a space, $\hat{3}$ and $\hat{5}$ are on the two spaces above.

Pay particular attention to the unique sound of each of these intervals from the tonic triad. Memorize these sounds as soon as possible. These intervals are frequently used in other melodic or harmonic configurations.

(1) (2)
 (3) (4)
 (5) (6)

Now we are ready to sing melodies that include both stepwise motion and intervals from the tonic triad. Follow these steps in preparation for singing each melody:

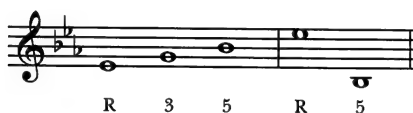
1. Determine the key.
2. Spell the tonic triad.
3. Locate the tonic triad on the staff.
4. Scan the melody for examples of intervals in the tonic triad.
5. Sing the tonic triad.

Try this procedure on the following melody:



Note that:

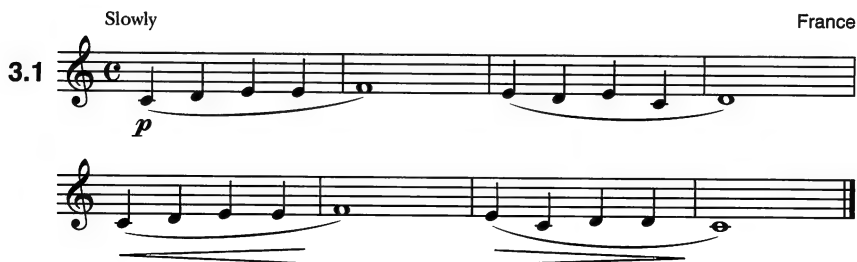
1. The key is E \flat major.
2. The tonic triad is spelled E \flat G B \flat .
3. The tonic triad is located on the first, second, and third lines. Also locate higher and lower tones of the triad on the staff.



4. Find intervals that are members of this triad.
5. Sing these intervals.



Section I. Major keys, treble clef, intervals of the third, fourth, fifth, and octave from the tonic triad. The quarter note as the beat unit. Key signatures in this chapter are limited to four sharps or flats until Section 6.



3.2 Moderato Germany

mf *p*

3.3 Allegro Bavaria

mf *p*

3.4 Moderato Germany

p *p*

3.5 Allegretto Tennessee

p *p*

3.6 Allegro Poland

f *p*

3.7 *Allegro* Spain

mf

3.8 *Menuetto* Haydn, String Quartet, Op. 3, No. 3

*

* is a "grace note," to be sung as quickly as possible.

3.9 *Allegretto* Poland

3.10 *Frisch* Germany

f *p*

f

3.11 Schubert, German Dance, D. 783, No. 7

p

f



3.12 Allegro Germany

mf *f*

3.13 Moderato France

mf *f*

3.14 Allegretto Germany

mp *f*

3.15 Vivo Costa Rica

f *ff*

3.16 *Andante* Czechoslovakia²

p *mf* *p*

3.17 *Allegro* Germany (Brahms)³

f *mf*

3.18 Canon for 4 voices Germany

1 2 3 4

3.19 Canon for 4 voices England

1 2 3 4

3.20 Canon for 3 voices Germany

1 2 3

3.21 Canon for 3 voices Caldara (1670-1736)

1 2 3

² Review the text preceding melody number 2.16.

³ This melody is from a collection in which Brahms set folk songs as vocal solos with piano accompaniment. Others will be found on later pages of this text.

Canon for 3 voices

P. Hayes (18th century)

3.22

Section 2. Bass clef.

Slowly

France

3.23

Allegro assai

Mozart, Serenade, K. 237

3.24

Allegretto

Germany

3.25

Allegro

Germany

3.26

Allegro

Fr. Silcher (1842), *Alle Jahre wieder*

3.27 *mf*

f

Allegretto

Spain

3.28 *mf*

p *mf*

f

Allegro

Handel, *Judas Maccabaeus*

3.29 *mf*

Schubert, Waltz, D. 146, No. 8

3.30 *p* *fz*

Moderato

Spain

3.31 *f*

p



3.32 *Lively* *Spain*

3.33 *Allegro* *France*

3.34 *Schubert, Valse sentimental*

Section 3. Interval of the sixth: minor sixth, $\hat{3}$ up to $\hat{1}$, and major sixth, $\hat{5}$ up to $\hat{3}$, or descending.

3.35 *Allegro* *United States*

3.36 *Andante* *Pomerania*

mp 5 3 *cresc.* *f* *dim.* *mp*

3.37 *Tempo giusto* *Hungary*

p *mf* *p*

3.38 *Allegro* *Mexico*

mp

3.39 *Allegro moderato* *Smetana, The Bartered Bride*

mf

3.40 *Moderato* *Ohio*

mf



Canon for 4 voices

Beethoven



Canon for 3 voices

England



Canon for 4 voices

P. Hayes



Section 4. The half note and the eighth note as beat units.

Andante

Slovakia



Adagio Germany

3.45

p

Allegretto Germany (Brahms)

3.46

p *mf* *p* *f*

Allegro England

3.47

mf

Stately France

3.48

mf *mf* *p* *mf*

1. 2.

1. 2.

3.49 *Allegretto* Spain

f

Section 5. Duets.

The asterisk (*) indicates the original folk song to which a second line has been added.

3.50 *Allegretto* Germany

mf

3.51 *Andante* Germany

mf

mp

3.52 Andante Germany

p *mp*

p *mp*

mp *mf*

mp *mf*

3.53 Andante con moto Germany

mf

mf

3.54 Allegro Germany

f *f*

3.55 Largo non troppo Germany

mp *mp*

mf *mf*

p *p*

3.56



Section 6. Key signatures with five, six, and seven sharps or flats.

Although these key signatures occur less frequently, their use from the eighteenth century to the present is significant enough to warrant your attention. Bach used them in the two volumes of his *Well-Tempered Clavier* to demonstrate that any note of the chromatic scale could be used as a tonic. They were especially favored in the music of nineteenth-century Romantic composers such as Chopin, Brahms, Liszt, and Wagner.

If you find these key signatures alarming, consider that for the scale of every less familiar signature there is a more familiar scale occupying the identical lines and spaces of the staff. Shown here are the first five notes of the G \flat -major scale (with six flats in the key signature) and the G-major scale (with one sharp in the key signature). Given that the two look alike on paper, obviously identifying $\hat{1}$, $\hat{3}$, and $\hat{5}$ is just as easy in G \flat major as it is in G major. Indeed, no key or clef is inherently more difficult to read than any other.



Make a conscientious effort to become familiar with different key signatures and clefs now so that you won't feel intimidated when they arise in later chapters, where the melodies will be more difficult.

3.57 *Maestoso* Spain

mf

mp

3.58 *Andante* Rousseau, Lorsque Venus pour un berger

mp

p

3.59 *Allegro* France

mf

f

mp

f

3.60 *Allegro* Silesia

mf (repeat *p*)

mf

3.61 *Moderato* Silesia

mp

mf

p *rit.* *pp*

3.62 *Allegretto* Germany

f *mf*

f

p

3.63 *Allegretto* Spain

p *pp*

3.64 Canon for 4 voices England

1 2

3 4

Canon for 2 voices

Germany

3.65

Con spirito

Germany

3.66

Allegro

Germany

3.67

Section 7. Structured improvisation.

►► Complete the two phrases using only notes from the tonic triad. A suitable rhythm has been indicated.

3.68

►► Using only notes from the tonic triad, follow the suggested rhythm to complete the phrase.

3.69

►► Following the given rhythm, use stepwise motion and leaps from the tonic triad (as indicated below each bracket) to complete the two phrases.

3.70

MELODY

Intervals from the Tonic Triad, Major Keys

RHYTHM

Compound Meters;

The Beat and Its Division into Three Parts

The melodies of this chapter include only those intervals already presented in Chapter 3. New to this chapter is the use of compound meter.

In compound meter, the beat divides into three parts and must therefore be represented by a dotted note. In $\frac{3}{8}$, for example, the dotted quarter note representing the beat is divisible into three eighth notes ($\text{♩.} = \text{♪♪♪$). Dotted note values cannot be represented in traditional meter signatures, and so compound meter signatures must represent the beat indirectly by conveying the primary division of the beat. In $\frac{3}{8}$, there are six eighth notes per measure; three eighth notes together form one beat of a dotted quarter note, and a complete measure contains two beats (not six beats).

A meter signature with 6, 9, or 12 in its numerator is interpreted as representing a compound meter. It will ordinarily be conducted with two, three, or four beats per measure, respectively, and each beat will contain three rapid pulses (i.e., three divisions). Some recent music conveys compound meter in a more straightforward manner. Instead of $\frac{3}{8}$, for example, the meter signature $\frac{2}{4}$ exactly describes the meter: two beats per measure with a dotted quarter note representing the beat. Similar, $\frac{3}{4}$ is equivalent to $\frac{6}{8}$, and so forth. Several good rhythmic solmization systems are in current use; please see Appendix A for descriptions and illustrations.

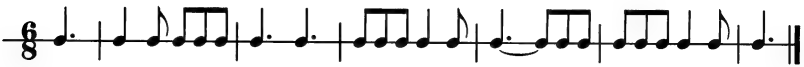
Melodies in compound meters are far less common than those in simple meters. Of the possible compound meter signatures, those with a

numerator of 6 are the most frequently used. Sections 1 and 4, “Rhythmic Reading,” in this chapter will include a variety of compound meter signatures. Melodies at the level of this chapter in compound triple and compound quadruple meters are virtually nonexistent in music literature. Melodies 2.51–2.54, written by Robert Ottman, use selected meter signatures to provide introductory practice.

Section 1. Rhythmic reading: The dotted quarter note as the beat unit. Single lines and two-part drills.

4.1 

4.2 

4.3 

4.4 

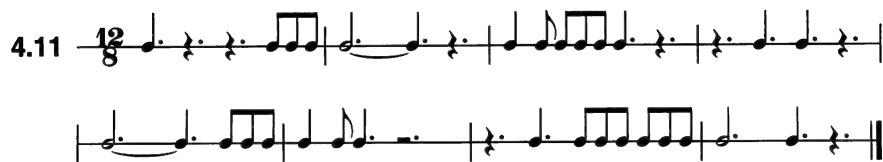
4.5 

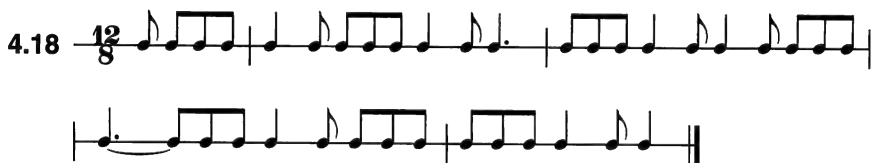
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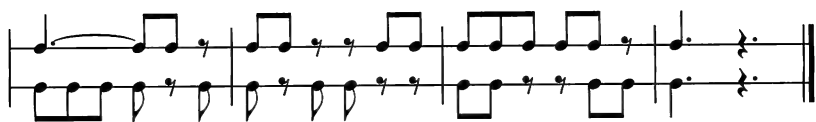
4.7 

4.8 

4.9 







4.21

Exercise 4.21: A musical exercise in treble and bass clef. The treble staff begins with a half note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff begins with a half note F4, followed by eighth notes G4 and A4, and a quarter note B4. The exercise continues with various rhythmic patterns and intervals, ending with a double bar line.

4.22

Exercise 4.22: A musical exercise in treble and bass clef. The treble staff begins with a half note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff begins with a half note F4, followed by eighth notes G4 and A4, and a quarter note B4. The exercise continues with various rhythmic patterns and intervals, ending with a double bar line.

4.23

Exercise 4.23: A musical exercise in treble and bass clef. The treble staff begins with a half note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff begins with a half note F4, followed by eighth notes G4 and A4, and a quarter note B4. The exercise continues with various rhythmic patterns and intervals, ending with a double bar line.

Section 2. Sight singing: major keys, treble clef; the dotted quarter note as the beat unit.

4.24 *Allegro* Russia

f *mf* *cresc.* *f*

4.25 *Allegro* England

mp *mp*

4.26 *Allegretto* England

mf

4.27 *Deciso* Germany

mf


4.28 *Vif* France

mf *f*

4.29 *Moderato* England

The musical score for measures 4.29 and 4.30 of 'England' is written in a single system. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Moderato'. The dynamics are marked 'p' (piano). The melody consists of eighth and sixteenth notes, with a fermata over the final note of measure 4.30. The score is presented in a standard musical notation with a treble clef.

4.30 *Allegro moderato* England



mf

mf

4.31

Lively

France

The musical score is written on three staves in treble clef, with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. It contains a melody with a long slur over the first six measures, followed by a eighth rest, and then continues. The second staff continues the melody with a long slur over the first six measures, followed by a eighth rest, and then continues. The third staff continues the melody with a long slur over the first six measures, followed by a eighth rest, and then continues. The piece ends with a double bar line.

4.32 Canada

Fine

D.C. al Fine

4.33 England

Lightly

4.34 England

Con moto

mf

4.35 Tchaikovsky, *The Queen of Spades*, Op. 68

Allegro vivo

f

4.36 *Con spirito* England

f *ff*

4.37 *Con moto* United States

mf *f* *f* *mf*

Section 3. Sight singing: Bass clef.

4.38 *Rather slow* France

p

4.39 *Allegretto* England

mp *mp* *p*

4.40 *Vif* France

f

4.41 Moderato Poland

mf

4.42 Andantino Missouri

mp

mf

4.43 Lively Germany

f (repeat *p*)

f (repeat *p*)

rit. ----- a tempo

4.44 Moderato Missouri

mf

4.45 Allegro Germany

mf

4.46 Allegro

f

mf *f*

ff

4.47 Allegro France

mf

p *sfz*

p

4.48 Vif France

p *mp*

mf

4.49 *Allegretto* England

4.50 *Moderato* England

4.51

4.52

4.53

4.54

Example 4.54 is a 12-measure exercise in D major, 3/8 time. The melody begins on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The second staff continues the melody, featuring a half note G#4 and a quarter note A4. The third staff concludes the exercise with a half note B4 and a quarter note D5, ending with a double bar line.

Section 4. Rhythmic reading: The dotted half note and the dotted eighth note as beat units, including two-part drills.

In number 4.55, examples *a*, *b*, and *c* sound the same when the duration of their respective beat notes (♩ , ♪ , ♫) is the same.

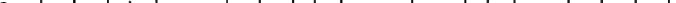
4.55

(a) $\text{♩} = 1$ beat

(b) $\text{♩} = 1$ beat

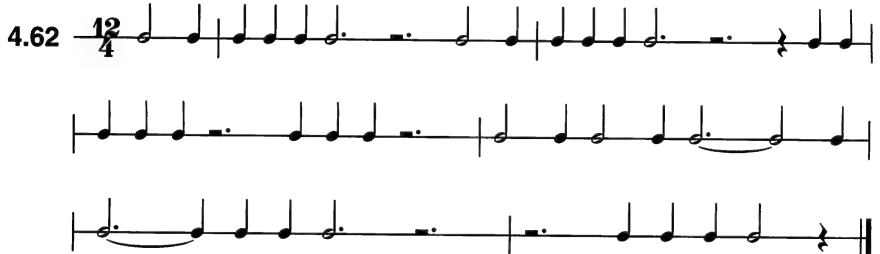
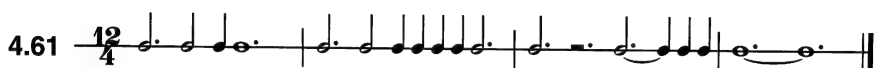
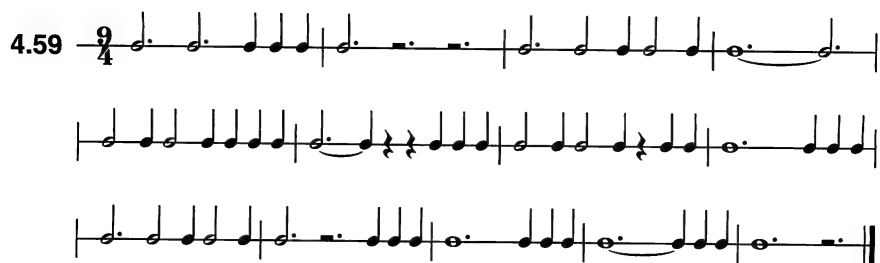
(c) $\text{♩} = 1$ beat

[illegible]

4.57 $\frac{6}{4}$ 

4.58 $\frac{6}{4}$

The musical score for exercise 4.58 is written in 6/4 time and consists of three staves. The first staff begins with a treble clef and contains two measures of music. The second staff continues the melody from the first staff. The third staff contains the final measure of the exercise, which concludes with a double bar line.



4.68 $\frac{12}{16}$ 

4.69 $\frac{6}{4}$ 

4.70 $\frac{6}{16}$ 

4.71 $\frac{6}{16}$ 

4.72 $\frac{9}{16}$ 

4.73 $\frac{12}{16}$ 

Section 5. Sight singing: The dotted half note and dotted eighth note as beat units.

4.74 *Andante* *Tennessee* 

Canon for 4 voices

W. Hayes (18th century)

4.75

4.76

Lively

England

f

4.77

Moderato

England

mf

f

p

4.78

Allegretto

France

p

4.79

Allegretto

Indiana

p



Section 6. Duets.

Allegro Germany

4.82

4.83 Andante Spain

mf *mf*

4.84 Con moto Germany

f *f*

mf cresc. *f*

4.85 Moderato comodo England

mf *mf*

1. 2.

4.86 Allegro Germany

p *mf*

4.87 Allegro moderato Italy

mf

Section 7. Structured improvisation.

►► Use stepwise motion and leaps from the tonic triad (as shown below each bracket) to complete the phrase. A rhythm has been indicated for measure 2, but you should improvise your own rhythm for measure 4.

4.88

f stepwise motion I

►► In measure 1, notes have been provided, but you will need to improvise your own rhythm. Use any combination of ♪, ♩, and ♩. that fits the meter. In measure 3, use only notes from the tonic triad, improvising your own rhythm.



►► Complete the melody with notes from the tonic triad, using any combination of ♪, ♩, and ♩. that fits the meter.



MELODY

Minor Keys; Intervals from the Tonic Triad

RHYTHM

Simple and Compound Meters

In minor keys, most melodic lines conform to the melodic form of the minor scale, using $\uparrow\hat{6}$ and $\uparrow\hat{7}$ (raised $\hat{6}$ and raised $\hat{7}$) when the line's continuation ascends and $\downarrow\hat{6}$ and $\downarrow\hat{7}$ (natural $\hat{6}$ and natural $\hat{7}$) when the line's continuation descends.¹ Most people who use moveable solfège consistently designate the tonic as *do* in both major and minor keys. However, others follow the earlier practice of designating the tonic as *la* in minor keys. People who sing using scale-degree numbers always identify the tonic as $\hat{1}$. For a more complete explanation of solmization in minor keys, please consult Appendix B.

Follow these steps as preparation for sight singing in a minor key:

1. Be sure you can accurately sing the complete melodic minor scale in the key of the melody, both ascending and descending. Practice with letter names and with either numbers or syllables.
2. Look for examples of $\downarrow\hat{6}$ and $\downarrow\hat{7}$ and of $\uparrow\hat{6}$ and $\uparrow\hat{7}$.



¹ When a melodic line contains an ascending $\downarrow\hat{7}$, or $\uparrow\hat{6}$ without an accompanying $\uparrow\hat{7}$, that line is often based on one of the diatonic modes. See Chapter 20.

3. Note special uses of $\hat{6}$ and $\hat{7}$.

- In the succession $\hat{6}-\hat{7}-\hat{6}$, the direction of the last tone of this group determines which form of the scale is used for all three notes. See melody 5.3, measure 2. In the group $B\flat-C-B\flat$ ($\hat{6}-\hat{7}-\hat{6}$ in D minor), the final $B\flat$ descends; therefore, all three notes are from the descending form of the scale.
- In the succession $\uparrow\hat{7}-\uparrow\hat{6}-\uparrow\hat{7}$, the direction of the last tone of this group determines that the ascending form of the scale is used for all three notes. See melody 5.3, measure 3. In the group $C\sharp-B-C\sharp$ ($\uparrow\hat{7}-\uparrow\hat{6}-\uparrow\hat{7}$ in D minor), the final $C\sharp$ ascends; therefore, all three notes are from the ascending form of the scale.
- The descending succession $\uparrow\hat{7}-\uparrow\hat{6}$ implies the use of dominant harmony at that point. In melody 5.7, the descending scale line $A-G-F\sharp-E\flat-D$ in G minor implies a V triad, $A-F\sharp-D$, with a passing tone between A and $F\sharp$ and between $F\sharp$ and D.

4. Recognize intervals. The same intervals used to construct a major triad are used to construct a minor triad. The perfect intervals (P4, P5, and P8) remain the same, but the major and minor intervals are reversed:

	Major Triad	Minor Triad
R up to 3	M3	m3
3 up to 5	m3	M3
3 up to R	m6	M6
5 up to 3	M6	m6
R up to 5	P5	P5
5 up to R	P4	P4



All intervals from the D-minor triad are here arranged melodically. Sing these on scale-degree numbers or solfège syllables.

do me sol me do do me me sol me do sol me do sol sol do
 $\hat{1} \hat{3} \hat{5} \hat{3} \hat{1} \hat{1} \hat{3} \hat{3} \hat{5} \hat{3} \hat{1} \hat{5} \hat{3} \hat{1} \hat{5} \hat{5} \hat{1}$

or

sol do me do sol me sol me do sol do me me sol me sol
 $\hat{5} \hat{1} \hat{3} \hat{1} \hat{5} \hat{3} \hat{5} \hat{3} \hat{1} \hat{5} \hat{1} \hat{3} \hat{3} \hat{5} \hat{3} \hat{5}$

Here are successions of intervals from the tonic triad in various minor keys. Sing each group with numbers or with syllables.



Section I. Simple meters.

5.1 

5.2

5.3

[illegible]

5.5

The first staff of the exercise is a single melodic line in G-flat major (two flats). It consists of 12 measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), Bb4 (half), A4 (half), G4 (half). A fermata is placed over the final G4 note.

5.6 

5.7 

5.8 *Lightly* *p*  Germany

5.9 *Allegretto* *mp* *rit.*  Germany (Brahms)

5.10 *Andante* *mp*  Germany

5.11 *Canon for 4 voices* 1 2 3 4  Haydn

5.12

5.13

Lent

France

5.14

Canon for 4 voices

England

5.15

Adagio

England

mp

mf

5.16

Adagio

Norway

p

mp

pp

5.17 *Andante* Isle of Man

p *mf* *p* *morendo* *pp*

5.18 *Andante* Germany

5.19 *Slow* Germany

p *pp* *p* *mp* *pp*

5.20 *Lento* Finland

mf *mp*



5.21 *Lento* France

5.22 *Lento* Wales

5.23 *Gracefully and lively* Germany (Brahms)

5.24 *Allegretto* Slovakia

5.25 Non troppo lento Portugal

p

p

Section 2. Compound meters.

5.26 Andante Basque

p

mf

Fine

D.C. al Fine

5.27 Andante Wales

1.

2.

5.28 Allegretto Wales

mf

mp

5.29 *Allegro con grazia* England

mp

allarg. -----

----- *a tempo*

5.30 *Lento* France

p

5.31 *Allegro* Italy

f

5.32 *Larghetto* France

mp

mf *p*

Allegro England

5.33

mf

f

mf

Doloroso Germany

5.34

pp

mp *cresc.* *pp*

mp

Adagio non troppo Germany

5.35

mf *cresc.*

mf *decresc.*

Section 3. Duets.

Joyeux France

5.36

mf *f*

mf *f*



5.37 *Triste et lent* France

pp *mf*

pp *mf*

5.38 *Adagio* France

p

p

5.39 Moderato Slovakia

mp *cresc.*

mp *mf* *f*

5.40 Vif France

f 1.

f 2.

5.41 Tristement France

p *p* *mp* *mp*

Section 4. Structured improvisation.

►► Complete this melody using stepwise motion and maintaining a constant eighth-note pattern until the last note. To help shape the melody, the first eighth note of every group (that is, the eighth note that falls on each beat) has been provided.



►► Use stepwise motion and leaps from the tonic triad (as shown below each bracket) to complete the melody. A rhythm has been suggested.



►► Improvise a second phrase using stepwise motion and leaps from the tonic triad. Restrict yourself to rhythmic values no shorter than an eighth note. As indicated, you should end with the tonic on the downbeat of measure 8.



6

MELODY

Intervals from the Dominant (V) Triad; Major and Minor Keys

RHYTHM

Simple and Compound Meters

Intervals from the dominant triad, very common in melodic writing, are the same as those from the tonic triad, but in a different context. In major keys, syllable names for members of the V triad are *sol-ti-re* (ascending), and the scale-degree numbers are $\hat{5}-\hat{7}-\hat{2}$, as at *a* and *b* below. Observe also that at *c*, its members can be identified as R-3-5 *of the triad*.

G major: I V sol ti re $\hat{5}$ $\hat{7}$ $\hat{2}$
 (of the scale)

(a) (b) (c)
 R 3 5
 (of the triad)

In minor keys, the dominant triad has the same sound as in major keys, since the leading tone is the *raised seventh* scale degree ($\uparrow\hat{7}$).

Observe these characteristics of the various possible intervals:

1. Skips to the third of the triad (the *leading tone*) are easy, since the second note of the interval, no matter what the size of the interval, is always a half step below the tonic.



2. Skips to the root of the triad are easy because this root is $\hat{5}$ (the *dominant*) of the scale.



3. Skips to the fifth of the triad are skips to the tone above the tonic (*supertonic*).



Any skip in the dominant triad will be either to the dominant tone or to a scale step above or below the tonic tone, so remembering the sound of the tonic and dominant tones of the key (as learned in Chapters 3–5) is important.

Before singing, spell the tonic and dominant triads. Then scan the melody for location of intervals from the dominant triad. Example:



Observe that:

1. The key is G major. I = G B D.
2. The dominant (V) triad is D F# A.
3. At *a* (interval, D down to A), the leap is to $\hat{2}$, the scale step above the tonic.
4. At *b*, the intervals outline the V triad.
5. At *c*, the interval, though large, is simply a skip to the leading tone, the scale step below the tonic.

Section I. Intervals of the third from the V triad; major keys; simple meters.

6.1 *Allegretto* Lithuania

p

mf (repeat *p*)

6.2 *Moderato* Germany

p

mp

6.3 *Moderato* Germany

f (repeat *p*)

mf

f

6.4 *Andantino* Italy

f

1. 2.

6.5 *Allegro* Germany (Brahms)

mf

6.6 *Moderato* England

mp

cresc. *p*

6.7 *Allegretto* France

mf *p*

mf

6.8 *Con spirito* England

mf *p*

Fine

D.C.

6.9 *Canon for 4 voices* Germany

1 2

3 4

6.10 *Lustily* Germany

f

6.11 *Allegretto* Louisiana

mp

6.12 *Moderato* Germany

mf

cresc. *f*

Section 2. Intervals of the third from the V triad; minor keys; simple meters.

6.13 *Allegro risoluto* Netherlands

f

6.14 *Largo* Sweden

p *mf* *pp*



6.15 *Fast* England

f *mp*

6.16 *Moderato* Germany

mf *f* *mf* *f* *ff*

6.17 *Andante* Germany

mf *p* *mf* *p*

Allegro assai

Mozart, *The Abduction from the Seraglio*, K. 384

6.18

f

pp

cresc. *f*

6.19

Con moto

Netherlands

mf

p

6.20

Andante

Russia

mp

p

mf *mp*

Section 3. Intervals of the fourth and fifth from the V triad; major and minor keys; simple meters.

6.21

Menuetto

Mozart, *Symphony No. 15*, K. 124

f

p

f



6.22 Schubert, Minuet

6.23 Allegro spirito France

6.24 Con moto Germany

6.25 Andante England

6.26 *Allegro* Austria

f

f

6.27 *Allegretto* Poland

mf *mp* *mf*

p *mf*

6.28 *Allegro* France

mf

6.29 *Slowly* Iceland

mf *p*

cresc. *decresc.*

6.30 Canon for 2 voices Germany

1 2

Canon for 2 voices

Wachsmann (1791–1853)

6.31

Canon for 3 voices

England

6.32

Ziemlich schnell

Schubert, *Erstarrung*, Op. 89, No. 4

6.33

Andante

Beranger, *Ce jour-là*

6.34

Ruhig

Germany

6.35

6.36 *Lebhaft* Germany (Brahms)

p

6.37 *Moderato* Germany (Brahms)

p

6.38 *Lento* Mexico

p

mf (repeat *p*)

6.39 *Andante* Germany

mf

Section 4. Interval of the sixth from the V triad; simple meters.

6.40 Allegretto Dvořák, *Saint Ludmila*
p < > < >

6.41 Canon for 4 voices 1 2 3 4 Haydn

6.42 Andante Russia
mp

6.43 Andante Germany
mp
mf

6.44 Moderato Spiritual, United States
mf

Section 5. Compound meters; various intervals from the V triad.

6.45 *Allegro* France

f

6.46 *Allegro* Germany

mf mp f

6.47 *Quietly* Chile

p

6.48 *Allegro* France

p

6.49 *Andante* Germany (Brahms)

mf *p* *mf* *p* *mf* *p*

6.50 *Con anima* Germany

f 1. 2. 1. 2.

6.51 *Presto* Wolf-Ferrari, *The Jewels of the Madonna*

f

6.52 *Allegretto* Maine

f

6.53 *Moderato* France

p *Fine*

mf *D.C.*

Section 6. Numerator of 3, compound meters.

Melodies with a numerator of 3 in the meter signature and with fast tempo indications are very often performed with a single beat per measure. The effect is that of compound meter, one beat per measure, as shown in the next four examples.

6.54 *Fast* (♩. = 1 beat) Germany

f *Fine* *mf*

mf *D.C. al Fine*

6.55 *Allegro* (♩. = 1 beat) Germany (Brahms)

p *f* *rit.* *a tempo*



6.56 Germany

(♩. = 1 beat)

mp

1. *Fine* 2. *mf*

p *D.C.*

6.57 Canada

(♩. = 1 beat)

mf

f *mf*

f

Section 7. Duets.

6.58 Germany

Lively

mf

mf

f

f

6.59

Lebhaft

Austria

f

f

mf

mf

f

mf

f

6.60

Allegretto

Canada

f

f

mp

mp

f

f

6.61 *Lentement* France

p

p

mp

p

6.62 *Allegro con brio* Netherlands

mf

mf

f

mf

f

mf

6.63 *Allegretto* Sweden

p

p

mf

First system of a musical score in B-flat major (two flats). The treble clef staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and crescendo/decrescendo hairpins.

Second system of the musical score. The treble clef staff has a whole rest followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff continues the eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and crescendo/decrescendo hairpins.

Third system of the musical score. The treble clef staff has a whole rest followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and crescendo/decrescendo hairpins.

6.64 Andante Netherlands

Fourth system of the musical score, marked *Andante*. The treble clef staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and crescendo/decrescendo hairpins.

Fifth system of the musical score. The treble clef staff has a whole rest followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff continues the eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte) with crescendo/decrescendo hairpins.

Sixth system of the musical score. The treble clef staff has a whole rest followed by a half note B-flat, a quarter note A, and a half note G. The bass clef staff continues the eighth-note accompaniment. Dynamics include *f* (forte) with crescendo/decrescendo hairpins.

Section 8. Structured improvisation.

►► Complete this melody using notes from the dominant triad. Suitable rhythms have been suggested in most places, but you will need to improvise your own rhythm in measure 7 (restrict yourself to rhythmic values no shorter than an eighth note).

6.65

►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). A suitable rhythm has been suggested.



6.66

►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). A suitable rhythm has been suggested.

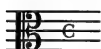
6.67

THE C CLEFS

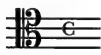
Alto and Tenor Clefs

The clef sign , or less commonly , indicates the location of *middle C* on the staff. When found on the third line of the staff, the C clef is known as the “alto clef,” and when found on the fourth line, it is known as the “tenor clef.”

alto clef



tenor clef



The alto clef is commonly used by the viola, the tenor clef by the cello, the trombone, and the bassoon, and each occasionally by other instruments. The ability to read music in these clefs is important, not only to the players of these instruments, but also to any musician studying orchestral scores such as those for symphonies, or chamber music scores such as those for string quartets. Vocal and instrumental music written before about 1700 freely uses these two C clefs, together with the soprano clef, the mezzo soprano clef, and the baritone clef (indicating F).

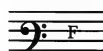
soprano clef



mezzo soprano clef



baritone clef



Section I. The alto clef.

Before attempting to sight sing in any C clef, be sure to learn the names of the lines and spaces in that clef, just as you did when learning to read the treble and bass clefs. These are the names of the lines and spaces in the alto clef:



All of the melodies in this chapter use only those melodic and rhythmic materials already presented in previous chapters. To facilitate fluent clef reading, try singing melodies using the correct letter names. When singing in letter names, you may omit the words “sharp” and “flat” or use the modified German system explained in Appendix B to avoid changing the melody’s rhythm. The melody *America* is written in alto and bass clef (melodies 7.1a and 7.1b); although the notation differs, the pitches are identical.

(a) *America*

7.1

G G A F# G A B B C B A G A G F# G

(b)

Andante *England*

7.2

p

Vif *France*

7.3

mf

7.4 *Lentement* France

p

7.5 Canon for 4 voices Hauptmann (1792–1868)

1 2 3 4

7.6 Canon for 4 voices Webbe (c. 1680)

1 2 3 4

7.7 *Moderato* Germany

mf

7.8 *Lively* Mexico

mp

f

7.9 Lively Netherlands

f

1. 2.

7.10 Allegro Germany

f *mp* *mf* *f*

7.11 Andante Germany (Brahms)

p *mf* *pp* *p*

7.12 Vif France

f

Allegro

Schubert, *Der Musensohn*, Op. 92, No. 1

7.13

mf

mp

mf

Allegro

Italy

7.14

f

Allegretto

France

7.15

f

Moderato

Germany

7.16

p

Andante con moto

Germany

7.17

mp

mp

mf

mf

Andante

England

7.18

pp

p

p

mp

mp

mf

mp

Lento

England

7.19

*

*

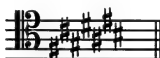


Section 2. The tenor clef.

These are the names of the lines and spaces of the tenor clef:



Also note that in the tenor clef, the first sharp of the key signature is on the second line, with the following sharps in the pattern fifth up and fourth down. This arrangement avoids the use of ledger lines.



After learning the names of the lines and spaces, sing with letter names the tune *America* as shown in melody 7.20. Its sound is identical to that of *America* in melodies 7.1a and 7.1b.



7.23 Canon for 4 voices England

7.24 Animé France

7.25 Lively Germany

7.26 Canon for 4 voices England

7.27 Con moto Germany

Canon for 4 voices Brahms

7.28

Andantino Germany

7.29

Canon for 4 voices Praetorius

7.30

England

7.31

7.32 Allegro England

mf *mf* *f* *sp* *f* *f*

7.33 With vigor England

f *f* *f* *f*

Section 3. Additional practice in the C clefs.

Any melody in the treble or bass clef can be used for sight singing in either of the C clefs. We will again use *America* to demonstrate.



1. Locate the line or the space of the tonic note. In *America* above, the tonic note is on the second line.
2. Ignore the given treble or bass clef, and imagine in its place an alto clef. With the alto clef, the second line is still tonic. Since the second line is A, the tonic is now A (or A \flat). Add the appropriate key signature and sing the letter names in the key of A (A \flat).



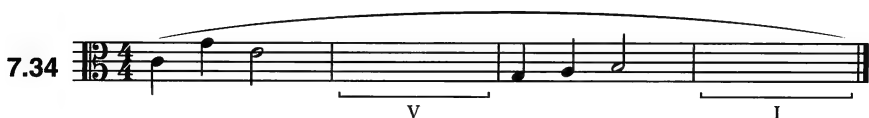
3. In the tenor clef, the second line is F (or F \sharp). Proceed as above. The key will be F (or F \sharp). Sing the letter names in this key.



Section 4. Structured improvisation.

To increase your fluency reading alto and tenor clefs, try performing the exercises in this section using letter names.

►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). You may wish to include passing tones and neighboring tones, but use rhythmic values no shorter than an eighth note.



➤➤ Using mostly stepwise motion with occasional leaps from the tonic or dominant triad and no rhythmic value shorter than an eighth note, complete the second phrase.



➤➤ Using mostly eighth notes in stepwise motion with occasional leaps from the tonic or dominant triad, complete the second phrase. Try to create at least two good solutions, one in which the two phrases begins with the same notes and another in which the two phrases begins with different notes, or perhaps even a different contour. Repeat this exercise, but imagine that the alto clef has been replaced by a tenor clef (so that the first note is C rather than E).





MELODY

Further Use of Diatonic Intervals

RHYTHM

Simple and Compound Meters

Melodies from previous chapters have included the intervals most frequently used in melodic writing: major and minor seconds, major and minor thirds, major and minor sixths, the perfect fourth, and the perfect fifth. Intervals larger than the second were learned as used in tonic and dominant triads, contexts very frequently used and easy to read. This chapter presents the same intervals in different contexts.

For students correlating sight singing and harmonic studies, recognizing the particular use of an interval helps to achieve success in both areas. Here are new contexts you should be looking for.

1. Two successive intervals may outline a triad other than tonic or dominant. The subdominant and supertonic triads are those most frequently found in melodic form, as in melody 8.2 (IV triad) and melody 8.4 (ii triad). Look for the use of a different complete triad in melody 8.27.
2. Commonly, an interval may not imply a single harmony, even though the two tones of the interval may be members of some triad. As an example, look at melody 8.40; relevant portions are shown on the following page.

Measures 1–2: C up to F may *look* like the fifth up to the root of the V triad, and F down to B \flat may *look* like the fifth down to the root of the I triad. However, successive tones are members of different triads. This becomes increasingly clear as the canon continues.

Measures 9–10: B \flat up to D may *look* like the root up to the third of the I triad, and A up to C may *look* like the third up to the fifth of the V triad. In both cases, however, the second tone is actually nonharmonic (an *appoggiatura*).

measures 1–2



measures 9–10



When the measures above are combined with measures 5–6, as heard when the canon is performed, the harmonic context is complete and the functions of the notes can be clearly seen and heard.



3. Frequently you will encounter the easy minor third $\hat{2}$ up to $\hat{4}$ or $\hat{4}$ down to $\hat{2}$. Most often, this interval implies not the ii triad but the fifth and seventh of the V^7 chord, to be presented in Chapter 9. This interval is commonly found in melodies more difficult than those of the previous chapters.

Suggestion: before singing, scan the melody to locate examples of any of the foregoing uses of diatonic intervals.

Section I. Single-line melodies.

8.1 *Allegro* Germany

8.2 Allegro Pomerania

f

8.3 Allegro Germany

mf

8.4 Presto Haydn, Symphony No. 100

p

8.5 Andante Champion (16th Century), Never Weather-Beaten Sail

p

mf

p *cresc.*

mf

8.6 *Con moto* Germany

mf

8.7 Canon for 3 voices Caldara

1

2

3

8.8 *Rather fast* Kentucky

f

8.9 Canon for 3 voices England

1

2

3

What triad is outlined by the first three notes of melody 8.10?

8.10 *Andante* England

p *cresc.* *p*

8.11 *Semplice* Finland

p *mp* *p*

8.12 *Andante* Rosseter (1611), *If She Forsake Me*

8.13 *Canon for 3 voices* Schubert

1 2 3



8.14 *Andante con molto di moto* Mendelssohn, *Das Schiffein*, Op. 99, No. 4

p

8.15 *Andante con moto* Spain

mp *Fine*

mf *D.C. al Fine*

8.16 *Canon for 3 voices* Schubert

1 2 3

8.17 *Adagio* *p* Canada

8.18 *Canon for 4 voices* 1 2 3 4 Germany

8.19 *Pas trop lent* *pp* France

8.20 *Andante* *mf* Denmark



Before performing melody 8.21, review the text preceding melody 6.54, page 92.

8.21 Allegro (♩. = 1 beat) Mozart, Divertimento No. 2, K. 131

mf

8.22 Canon for 3 voices (♩. = 1 beat) Anonymous

8.23 Canon for 3 voices England

8.24 Allegretto Alabama

f

8.25 Con spirito Germany

f

8.26 Langsam Schubert, Morgenlied

pp

8.27 Lento Beethoven, String Quartet No. 16, Op. 135

p

8.28 Moderato Germany

p

Allegro

8.29

Allegretto

Argentina

8.30

Moderato

Spain

8.31

Lively

Ireland

8.32

8.33 *Molto moderato* Spain

mp cresc. mp cresc. decresc. mp

8.34 *Andante* Netherlands

mf

8.35 Canon for 3 voices Haydn

1 2 3

8.36 Canon for 3 voices England

1 2 3



8.37 Canon for 3 voices Germany

1

2



8.38 Canon for 4 voices Haydn

1

2



8.39 Canon for 3 voices Praetorius

1

2



8.40 Canon for 3 voices Mozart

1



8.41 *Andante sostenuto* Massenet, *Chant Provençal*

p *dolce*

poco rit.

8.42 *Andante* Germany

mp

8.43 *Moderato* Schubert, *Der Entfernten*

mf

8.44 *Moderato* England

mf

8.45 Allegretto Poland

mf

f *sfz* *cresc.*

8.46 Canon for 3 voices England

1 2 3

8.47 Canon for 4 voices Germany

1 2 3 4

8.48 *Allegro* Germany

mf

Section 2. Bass lines.

Some leaps tend to be associated with bass lines; they are particularly likely to occur before cadences. For instance, a leap from $\hat{1}$ to $\hat{4}$ (or $\hat{1}-\hat{6}-\hat{4}$) often leads to the cadential dominant, and successive leaps such as $\hat{1}-\hat{6}-\hat{2}-\hat{5}-\hat{1}$ or $\hat{1}-\hat{4}-\hat{2}-\hat{5}-\hat{1}$ are quite common. Mastering the characteristic patterns exemplified in excerpts 8.49–8.59 will help make other bass lines you encounter seem more familiar.

8.49 Bach, Chorale, *Jesu, der du meine Seele*

8.50 *Allegretto* Haydn, Symphony No. 101

sf sf sf sf

8.51 *Andante, quasi Allegretto* Beethoven, Six Easy Variations, WoO 77

p < > < >

8.52 *Andante* Schubert, Symphony No. 9

p pp

8.53 Bach, Chorale, *Ein Lämmlein geht*

Allegretto Mozart, Piano Concerto No. 25, K. 503

8.54 *p*

Allegro e staccato Handel, Messiah

8.55 *f*

Bach, Chorale, Jesu meiner Seelen Wonne

8.56

Bach, Chorale Prelude, An Wasserflüssen Babylon

8.57

Adagio Corelli, Concerto Grosso No. 4

8.58 *f*

Allegro Mozart, Piano Concerto No. 13, K. 415

8.59 *p*

Section 3. Duets.

8.60 *Andante* *Silesia*

mf

8.61 *Adagio* *England*

p *mf*

8.62 *Andantino* *Latvia*

p

8.63 Largo Handel, *Ahi, nelle sorti*

Musical score for exercise 8.63, Handel's *Ahi, nelle sorti*. The piece is in 3/2 time, key of B-flat major. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a half rest in the right hand and a half note in the left hand. The second system shows the continuation of the melody and accompaniment, ending with a double bar line.

8.64 Chédeville, *Duo Galante VI*

Musical score for exercise 8.64, Chédeville's *Duo Galante VI*. The piece is in 3/4 time, key of D major. The score consists of three systems of two staves each. The first system shows the beginning of the piece with a half note in the right hand and a half note in the left hand. The second system shows the continuation of the melody and accompaniment, ending with a double bar line. The third system shows the continuation of the melody and accompaniment, ending with a double bar line.

8.65

8.65

f

f

Section 4. Structured improvisation.

Up until this point, you have been asked to outline specific triads simply by using their chord members exclusively (for instance, singing only $\hat{1}$, $\hat{3}$, and $\hat{5}$ for the tonic triad). However, it is possible—and, indeed, very typical—to convey a triad unambiguously even when notes outside the triad are also included. Stepwise motion between chord members is common, particularly when the chord members are emphasized through their metrical placement. As an illustration, three different elaborations of the tonic triad and one elaboration of the dominant triad are shown below.

C: I I I V

As you will quickly realize, the number of distinct possibilities is virtually unlimited. The additional notes are frequently described as *passing* (if they connect two different chord members by step) or *neighboring* (if they connect two identical notes by step).

►► Complete the next two melodies by singing elaborations of the triad indicated below each bracket. Suitable rhythms have been suggested.

8.66


mp

i iv V i

8.67

The musical score for Example 8.67 consists of two staves of music in B-flat major (two flats) and 4/4 time. The first staff contains measures 1 and 2. Measure 1 starts with a piano (*p*) dynamic, followed by a series of eighth and sixteenth notes. Measure 2 continues the melodic line. The second staff contains measures 3 and 4. Measure 3 begins with a piano (*p*) dynamic, followed by a series of eighth and sixteenth notes. Measure 4 continues the melodic line and ends with a fermata. Dynamic markings include *p* (piano), *f* (forte), and *v* (accrescendo). A fermata is placed over the final measure of the second staff.

►► Create your own melody by improvising elaborations of the tonic, subdominant, and dominant triads (as indicated below each bracket). Use any combination of ♩, ♪, and ♫ that fits the meter, being sure to end with a suitably conclusive rhythm. (Helpful hint: before you begin, sing a simple arpeggiation of the underlying I–IV–V–I progression.)

8.68 

9

MELODY

Intervals from the
Dominant Seventh Chord (V^7);
Other Diatonic Intervals of the Seventh

RHYTHM

Simple and Compound Meters

The dominant seventh chord is a four-note chord: the dominant triad plus an additional minor seventh above its root. Of all the possible intervals from this chord, these have not previously been presented:

Root up to seventh or seventh down to root = minor seventh (m7)

Third up to seventh or seventh down to third = diminished fifth (d5), or tritone¹

Seventh up to third or third down to seventh = augmented fourth (A4), or tritone

Chord members: R 3 5 7 R R 7 3 7 7 3



F: V^7

m7 d5 A4

Solfège: sol ti re fa sol

Scale degrees: $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ $\hat{5}$

Actively imagining the sound of the V^7 chord will make these dissonant leaps much easier to sing.

¹The term *tritone* refers to an interval composed of three whole steps—technically an A4. Because the d5 is enharmonic with the A4, it is also frequently described as a tritone.

Section I. The complete dominant seventh chord.

In this section, successive chord tones outline a complete four-note V^7 chord or the near-complete V^7 chord (chord members R-5-7 or reverse), all utilizing only the intervals of the major third, the minor third, and the perfect fifth.

9.1 *Lively* V^7 Germany

9.2 *Allegro* Germany

9.3 *Menuet* Mozart, *Cassation*, K. 99

9.4 *Allegretto* France

Allegro moderato Canada

9.5

p

f

Andante $\text{♩} = 58$ Fauré, *Les Berceaux*

9.6

pp

cresc.

f

p

Allegro Germany

9.7

mf

f

Section 2. The interval of the minor seventh: $\hat{5}$ up to $\hat{4}$ or reverse.

Moderato Memel

9.8

mp

5 4

f m7

Allegretto

Mozart, Symphony No. 39, K. 543

9.9

p

Allegro

Germany

9.10

f

Allegretto

England

9.11

f *mf* *f*

Animé

France

9.12

mf *Fine* *f* D.C.

9.13 *Andante* Germany

p *mp*

p *mp*

9.14 Haydn, Divertimento

Fine

D.C.

9.15 *Allegro* France

mf *Fine*

f *D.C.*

9.16 *f* Mexico

f

Three staves of musical notation in G major. The first staff has a dynamic marking of *< ff*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *mf*.

9.17 Canon for 4 voices England

Two staves of musical notation for Canon for 4 voices, England. The first staff is labeled 1 and the second staff is labeled 2. The key signature has three flats and the time signature is common time.

9.18 Canon for 3 voices Germany

Two staves of musical notation for Canon for 3 voices, Germany. The first staff is labeled 1 and the second staff is labeled 2. The key signature has three sharps and the time signature is 3/4.

9.19 Canon for 4 voices Mozart

Four staves of musical notation for Canon for 4 voices, Mozart. The first staff is labeled 1, the second staff is labeled 2, the third staff is labeled 3, and the fourth staff is labeled 4. The key signature has three sharps and the time signature is common time.

Section 3. The interval of the tritone.

9.20 *Andante* Ohio
f *Fine*

9.21 *Moderato* Germany
p *Fine* *mf* *D.C.*

9.22 *Andante* Poland
mp *mf* *mf*

9.23 *Lento* Mexico
p 1. 2.

9.24 Moderato ma con moto Poland

mf

p *mf* *sfz*

sfz *sfz* *f*

9.25 Allegro con spirito Sweden

mf

p

mf

9.26 Allegro Mexico

mf

mf

When a melody seems to be woven from different strands in distinct registers (often described as a *compound melody* or *polyphonic melody*), it is usually best to focus on the continuity of the various strands rather than on the large intervals that separate them. For instance, in melody 9.27, the C in measure 4 is approached by a m7 leap, but we may prefer to think of C as coming from the B in measure 1 and returning to that same B in measure 4. Similarly, it is easier to think of the C in measure 5 as connecting the B in measure 4 to the B in measure 6 rather than focusing on the more local A4 leap from F# within measure 5.

9.27 Mutig Germany

9.28 Nicht schnell Schumann, *Blondels Lied*, Op. 53, No. 1

Allegro ma non troppo

Germany

9.29

9.29

Allegro ma non troppo

Germany

mp

mp

f

mp

f

mp

Allegretto e marcato

Germany

9.30

9.30

Allegretto e marcato

Germany

f

f

p

p

p

f

f

Section 4. Other uses of diatonic intervals of the seventh.

How might we most easily find the F in measure 2?

9.31 *Allegretto* Mozart, String Quartet, K. 428

9.32 *Lightly* England

9.33 *Allegro* Haydn, Piano Sonata in E \flat Major (1780)

9.34 *Allegro* Haydn, Piano Sonata in C Major (1791)

9.35 $\text{♩} = 1 \text{ beat}$ Louisiana



9.36 Canon for 3 voices Purcell

9.37 Adagio Rachmaninoff, Symphony No. 2

Section 5. Structured improvisation.

►► Complete this melody using notes from the tonic triad and dominant seventh chord (as indicated below each bracket). Restrict yourself to rhythmic values no shorter than an eighth note.

9.38

RHYTHM

The Subdivision of the Beat: The Simple Beat into Four Parts, The Compound Beat into Six Parts

RHYTHMIC READING, SIMPLE METERS

In simple meters, the beat may be subdivided into four parts. Three illustrations appear below.



There are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section I. Preliminary exercises, simple meters.

Following are three groups of patterns, one each for the subdivisions of the ♩, ♪, and ♪ notes. Select first the group under the heading “♩ = 1 beat.” Read each line in the group, repeating without interrupting the tempo until you have mastered it. Continue in like manner with the following line. When you have completed all the lines, skip from one line to any other line, as directed or as chosen, without interrupting the tempo. Continue with each of the other two groups in this same manner.

The patterns shown are those most commonly used. The rhythmic figures ♪. and ♪.♪. (and comparable figures for other beat values) will be presented in Chapter 15, “Syncopation.”

♪ = 1 beat

(beat) 1. ♪ ♪

(division) 2. ♪. ♪.♪.

(subdivision) 3. ♪.♪.♪. ♪.♪.♪.♪.

4. ♪. ♪.♪.♪.

5. ♪.♪. ♪.♪.

6. ♪. ♪. ♪.

♪ = 1 beat

1. ♪ ♪

2. ♪ ♪ ♪ ♪

3. ♪.♪.♪. ♪.♪.♪.♪.

4. ♪ ♪.♪. ♪ ♪.♪.

5. ♪.♪. ♪ ♪.♪.

6. ♪. ♪. ♪. ♪.

♪ = 1 beat

1. ♪ ♪

2. ♪. ♪.♪.

3. ♪.♪.♪. ♪.♪.♪.♪.

4. ♪. ♪.♪.♪.

5. ♪.♪. ♪.♪.

6. ♪. ♪. ♪.

Section 2. Rhythmic reading exercises in simple meters.

10.1

2/4

♪

♪

♪

♪.♪.

♪

♪.♪.♪.

♪

♪.♪.♪.

♪

♪

10.2

3/4

♪

♪.♪.

♪.♪.

♪

♪.♪.♪.

♪.♪.♪.

♪

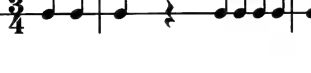
♪.♪.


♪.♪.♪.

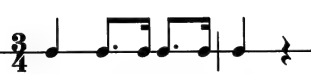
♪

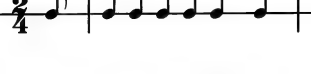
♪

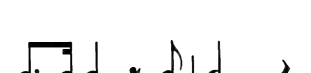
♪

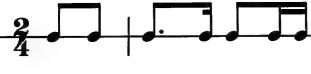
10.3 $\frac{2}{4}$ 


10.4 $\frac{3}{4}$ 


10.5 $\frac{4}{4}$ 

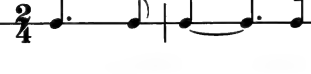
10.6 $\frac{2}{4}$ 


10.7 $\frac{3}{4}$ 

10.8 $\frac{2}{4}$ 

10.9 $\frac{3}{4}$ 

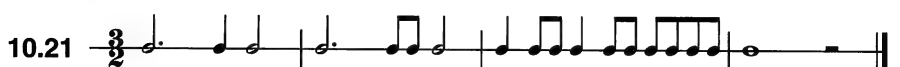
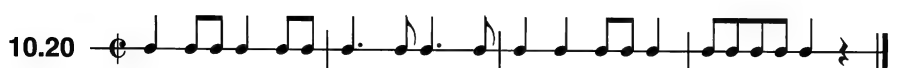
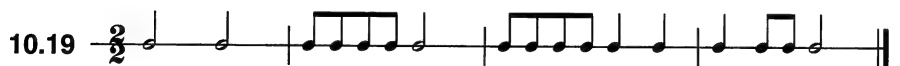
10.10 $\frac{2}{4}$ 

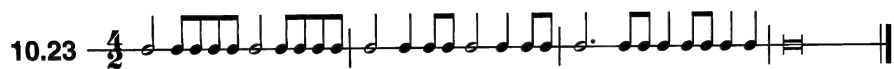
10.11 $\frac{4}{4}$ 

10.12 $\frac{2}{4}$ 

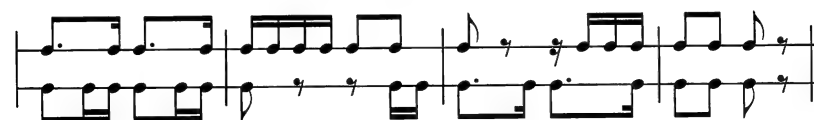
10.13 $\frac{2}{4}$

10.14 $\frac{4}{4}$





Section 3. Two-part drills, simple meters.



10.29 


10.30 

10.31 

10.32 

RHYTHMIC READING, COMPOUND METERS

In compound meters, the beat may be subdivided into six parts. Three illustrations appear below.

$\frac{6}{8}$  $\frac{6}{4}$  $\frac{6}{16}$ 

Again, there are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section 4. Preliminary exercises, compound meters.

Follow directions for similar exercises in simple meters, page 143. The patterns in subdivision shown are the most common of those possible. Notice that beaming styles may vary.

♩. = 1 beat

(beat) 1. ♩. ♩.

(division) 2. ♩ ♩ ♩ ♩ ♩ ♩

(subdivision) 3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

9. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩. ♩ ♩

♩. = 1 beat

1. ♩. ♩.

2. ♩ ♩ ♩ ♩ ♩ ♩

3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

9. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩. ♩ ♩

♩. = 1 beat

1. ♩. ♩.

2. ♩ ♩ ♩ ♩ ♩ ♩

3. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

4. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

7. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

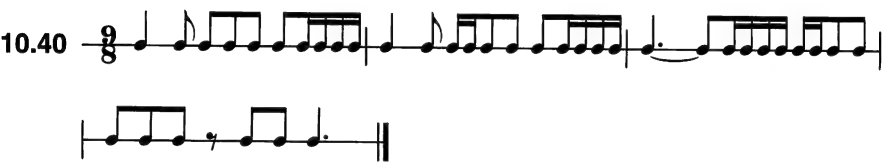
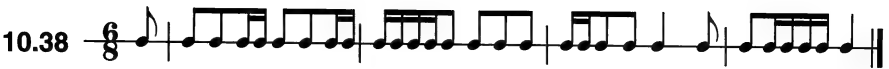
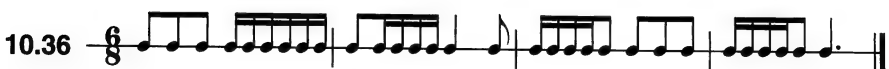
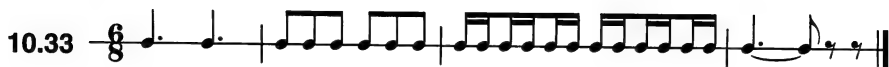
8. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

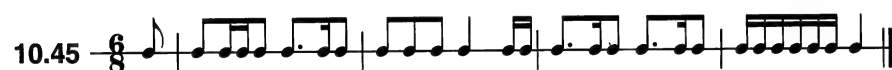
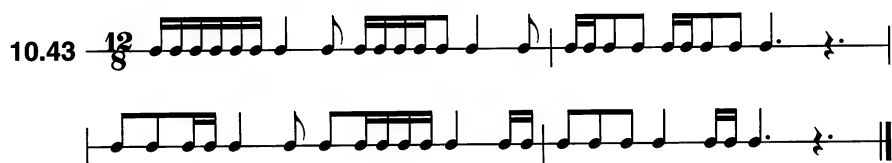
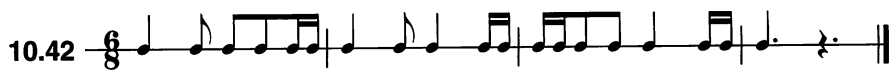
9. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

10. ♩. ♩ ♩ ♩. ♩ ♩

11. ♩. ♩ ♩ ♩. ♩ ♩

Section 5. Rhythmic reading exercises in compound meters.





10.51 $\frac{12}{8}$

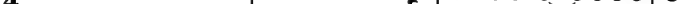
10.51 $\frac{12}{8}$

10.52

10.53 

10.54

10.55 

10.56 

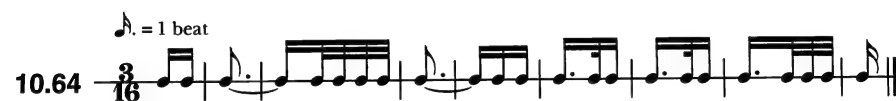
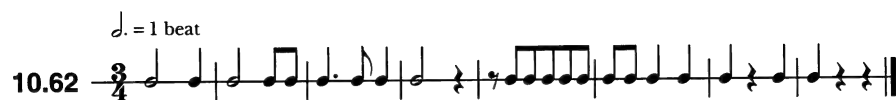
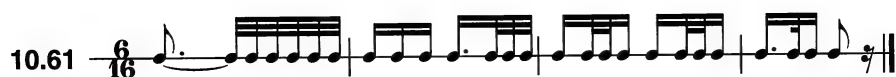
[illegible]

10.58 $\frac{9}{4}$

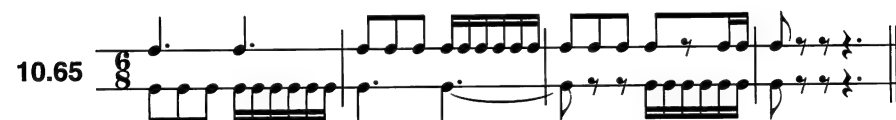
musical notation for exercise 10.58 in 9/4 time, consisting of two staves.

10.59

The musical score for exercise 10.59 consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/4. It contains several measures of music, including quarter notes, eighth notes, and a triplet of eighth notes. The second staff continues the piece, featuring similar rhythmic patterns and ending with a double bar line.



Section 6. Two-part drills, compound meters.



10.68 $\frac{12}{8}$

10.69 $\frac{6}{8}$

10.70 $\frac{9}{8}$

10.71 $\frac{6}{8}$

10.72 $\frac{6}{8}$

10.73 $\frac{9}{8}$

10.74 $\frac{12}{8}$

10.75 $\frac{6}{4}$

10.76 $\frac{3}{8}$ $\text{♩} = 1 \text{ beat}$

10.77 $\frac{3}{8}$ $\text{♩} = 1 \text{ beat}$

10.78 $\frac{3}{4}$ $\text{♩} = 1 \text{ beat}$

10.79 $\frac{3}{16}$

MELODY

Intervals from the Tonic and Dominant Triads

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Major keys.

11.1 *Moderato* Reichart, *Wär ich ein wilder Falte*

11.2 *Brisk* Spain

11.3 *Con moto* England

mf

mp *p*

11.4 *Vif et gai* France

f *p*

f

p

11.5 *Allegro* Finland

f

p

ff

11.6 *Langsam* Schubert, *Wiegenlied*, D. 498

pp

11.7 *Allegretto* France

f

mf *f* *Fine*

f (repeat *p*) *D.C. al Fine*

11.8 *Tres vif* France

mf

11.9 Canon for 5 voices Praetorius

1 2 3 4 5

11.10 *Dolendo* Nicaragua

p *mf* *p*

11.11 (Stately) Handel, Teseo

mf cresc. *f*



11.12 *Andante* *mp* *p* Ohio



11.13 *Con moto* *mf* Texas



11.14 *Allegro* *f* Spain



11.15 *Allegro* *f* France



Andante moderato Germany

11.16

mf

p

mf

Allegro England

11.17

f

Lent France

11.18

mp

Canon for 3 voices Beethoven

11.19

1

2

3

Canon for 4 voices England

11.20

1

2

3

4

11.21 *Lent* France

11.22 Canon for 4 voices Germany

Section 2. Minor keys.

11.23 *Moderato* Mexico

11.24 *Allegro non troppo* Italy

11.25 Andante Scotland

mf

cresc.

f

11.26 Andante England

mp

mf

11.27 Mesto Ukraine

In melody 11.28, measure 3, the second note in the interval of the augmented second functions as an appoggiatura in the V⁷ (F# A# C# E) harmony.

11.28 *Con tristezza* Russia

mf

f

mp

Detailed description: This musical score is for item 11.28, titled 'Con tristezza' and attributed to 'Russia'. It consists of three staves of music in bass clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff begins with a mezzo-forte (mf) dynamic and features a slur over measures 1 and 2. The second staff continues the melody, marked with a forte (f) dynamic in measure 3. The third staff concludes the phrase, marked with a mezzo-piano (mp) dynamic and an accent (>) over measure 3. A fermata is placed over the final note of the third staff.

11.29 *Andante con moto* Ukraine

mf

f

Detailed description: This musical score is for item 11.29, titled 'Andante con moto' and attributed to 'Ukraine'. It consists of two staves of music in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The first staff begins with a mezzo-forte (mf) dynamic and features a slur over measures 1 and 2. The second staff continues the melody, marked with a forte (f) dynamic and an accent (>) over measure 3. A fermata is placed over the final note of the second staff.

11.30 *Allegro* Russia

f

Detailed description: This musical score is for item 11.30, titled 'Allegro' and attributed to 'Russia'. It consists of two staves of music in bass clef with a key signature of three sharps (F#, C#, and G#) and a 2/4 time signature. The first staff begins with a forte (f) dynamic and features a slur over measures 1 and 2. The second staff continues the melody, marked with a forte (f) dynamic and an accent (>) over measure 3. A fermata is placed over the final note of the second staff.

11.31 *Andantino* Italy

mf

cresc.

dim.

p

Detailed description: This musical score is for item 11.31, titled 'Andantino' and attributed to 'Italy'. It consists of three staves of music in treble clef with a key signature of three flats (Bb, Eb, and Ab) and a 3/4 time signature. The first staff begins with a mezzo-forte (mf) dynamic and features a slur over measures 1 and 2. The second staff continues the melody, marked with a crescendo (cresc.) dynamic. The third staff concludes the phrase, marked with a decrescendo (dim.) dynamic and a piano (p) dynamic. A fermata is placed over the final note of the third staff.

11.32 Canon for 3 voices 1 2 3 England

11.33 Moderato Russia

Section 3. Structured Improvisation.

►► As indicated below each bracket, fill in the missing beats with an outline of the tonic triad, an outline of the dominant triad, or stepwise motion. A rhythm has been suggested in most places, but you will need to improvise your own rhythm in measure 7.

11.34

➤➤ A melodic outline for two phrases is provided below; notice that the two cadential measures have been completed. Using entirely stepwise motion and any combination of ♪ and ♩ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody. Look over the entire exercise and think about the key before you begin.

11.35

➤➤ Improvise a second phrase that “answers” the first (in other words, improvise a consequent phrase to the given antecedent phrase). It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

11.36

MELODY

Further Use of Diatonic Intervals

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Diatonic intervals except the seventh and the tritone.

12.1 *Andantino* Mozart, Divertimento No. 14, K. 270

12.2 *Allegro* (♩ = 1 beat) Stamitz, Concerto for Cello

12.3 Lively Germany

f

12.4 Moderato France

f *mf* *mp* *f* *p*

12.5 Allegro Mozart, String Quartet No. 17, K. 458

p *f*

12.6 Allegro Silesia

f

12.7 *Allegro* France

mp

Fine

D.C. al Fine

12.8 Canon for 4 voices Haydn

1 2 3 4

12.9 Canon for 2 voices Germany

1 2

12.10 *Moderato* Haydn, Symphony No. 100

p dolce

12.11 Canon for 3 voices J. Hilton (17th century)

12.14 *Allegro* Mozart, *The Magic Flute*, K. 620

p

cresc. poco a poco

f

12.15 *Con dolore* Scotland

p

mp

p

12.16 *Moderato* Argentina

mp

cresc.

p *cresc.* *mf*

12.17 *Andante* *Wales*

12.18 *Allegretto* *Grieg, Lauf der Welt*

pp *mf* *rit.* *a tempo*

12.19 *Teneramente* *Stephen Foster, The Village Maiden*

mp *mf*

12.20

Allegretto

pp *fpp* *f* *fz* *Fine* *fpp* *fpp* *D.C. al Fine*

12.21

Canon for 3 voices

Samuel Arnold (1740–1802)

1 2 3

12.22

Allegretto

Alabama

mf *f*

12.23 *Adagio* Rimsky-Korsakov, *The Snow Maiden*

dolce

12.24 *Gaîment et coulé* Couperin, *Les Dars-homocides*

12.25 *Andante* Mozart, *Così fan tutte*, K. 588

mp

p

12.26 $\text{♩} = 92$ England

mf *mp* *f* *mp* *p*

12.27 Tendrement sans lenteur Couperin, Soeur Monique

p *cresc.* *f*

12.28 Andante Germany (Brahms)

p

12.29 Con moto Gounod, Dites, la jeune belle

p

12.30 *Moderato* Schubert, Klage an den Mond

p *cresc.*

12.31 *Andante* Germany

mf *f*

12.32 *Larghetto* Scotland

mf

12.33 *Allegro* Telemann, Trio Sonata

12.34 *Alla marcia* Germany

f marcato

12.35 *Giojoso* Serbia

f

12.36 *Allegro* Telemann, *Tafelmusik*

mf *p* *mf*

12.37 *Allegro appassionato* Mendelssohn, *Trio No. 2, Op. 66*

mf sf



12.38 *Largo sostenuto* Haydn, Quartet, Op. 33, No. 2

p dolce



12.39 *Bach, Motet, Jesu, meine Freude*



Section 2. The dominant seventh (V⁷) chord; intervals of the seventh and the tritone.

12.40 *Allegro* Handel, *Judas Maccabaeus*

f *mp* *mf* *f*

12.41 *Lively* France

Fine *D.C. al Fine*

12.42 *Allegretto* Germany

mf *mf* *f*

12.43 *Canon for 3 voices* Salieri (1759–1825)

1



12.44 *Con moto* *mf* Spain

12.45 *Energico* *f* Poland

12.46 *Andante* Arlberg (1830–1896), *Svärmeri*

mp *f* *pp*

12.47 *Andante con moto* Mendelssohn, *Songs Without Words*, Op. 53

p *cresc.* *p*

12.48 *Poco allegretto* Lithuania

mf *mp*

12.49 *Canon for 3 voices* Wm. Lawes

1 2 3

12.50 $\text{♩} = 1 \text{ beat}$ Swabia

f

1. 2.

Fine mf

D.C. al Fine

12.51 *Con moto* England

p

cresc.

mf

12.52 *Allegro* Bach, Brandenburg Concerto No. 2

f

mf

Canon for 3 voices Couperin

12.53

Allegro Martinique

12.54

Section 3. Other uses of the interval of the seventh.

Schnell Germany

12.55

12.56 *Allegretto* *Poland*

mf

f

1. 2.

12.57 *Sarabande* *Bach, Klavier Suite in G Major (Orig.: G)*

12.58 *Bach, Well-Tempered Clavier, Vol. 1, Fugue 15*

12.59 *Mässig* *Schubert, Erntelied*

12.60 Largo Poland

p

Section 4. Structured improvisation.

►► A melodic outline is provided below. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody.

12.61

mp *f*

►► Complete this melody, incorporating the opening neighbor-note motive as often as possible. Try to sustain a rhythm of steady sixteenth notes until the very end (where it is appropriate to use a longer note that falls on a beat).

12.62

d: i v7 i iv v7 i

➤➤ Complete this melody, frequently including the opening motive (both the rhythm and the use of passing tones). Create an effective half cadence at the end of the first four-measure phrase and an authentic cadence at the end of the second four-measure phrase.

12.63

HC

I

V⁷

AC

V⁷

I

MELODY

Chromaticism (I)

Chromatic Nonharmonic Tones; The Dominant of the Dominant (V/V) Harmony; Modulation to the Key of the Dominant

Section I. Chromatic nonharmonic tones. Augmented and diminished intervals created by their use.

Chromatic notes are those that are not members of the scale of the key in which the music sounds. Examples: In C major, F is diatonic, F# is chromatic; in D major, F# is diatonic, F \times is chromatic; in E \flat major, A \flat is diatonic, A is chromatic. In its usual stepwise resolution, a raised chromatic note moves up a half step to the next diatonic note, and a lowered chromatic note moves down a half step to the next diatonic note. The opening examples in this chapter show representative nonharmonic usages.

Passing tone, melody 13.1

Neighboring tone, melodies 13.2 and 13.3

Appoggiatura, melodies 13.4 and 13.5

Double neighbors (or changing tones), melody 13.6

Chromatic appoggiaturas will sometimes produce augmented or diminished intervals with the notes that precede them. Uses of $\hat{7}$ in a minor key may also create such intervals. One way to perform them is to think of the note that follows the chromatic note, and then to relate this note back to the chromatic note. For example, in melody 13.5, you will see an appoggiatura E# resolving to F# in D major. Think about the F# that continues the stepwise descent from B starting in measure 3, then lead into that F# goal from a half step below—the E# appoggiatura. Alternatively, you might notice that the E# in melody 13.5 is part of a longer chromatic ascent from the

D that begins in measure 1. Contextualizing chromatic notes so that we can understand their relationships to diatonic notes makes them easier to sing.

Different solmization systems identify chromatic notes differently. A variety of popular approaches is explained in Appendix B.

13.1 *Andante* Schubert, *Ecossaises* No. 3

pp mp

13.2 *Andante* Canada

f p

13.3 Schubert, *German Dance*

p ff

13.4 *Lento* France

mp *Fine*

mf *D.C.*

13.5 *Allegretto* Joseph Steffan (1726–1797), *Gold'ne Freiheit*

mf *f*

13.6 *Moderato* Costa Rica

mp *cresc.* *mf* *p*

13.7 *Zartlich* J. Ruprech, *An Röschen* (1785)

13.8 *Moderato* Haydn, *Theresienmesse*

13.9 *Geschwind* F. Freystädtler, Mahonet der Zweite (1795)

13.10 *Allegro assai* Haydn, Farewell Symphony

pp

13.11 *Andante con moto* Bizet, La jolie fille de Perth

pp

poco cresc. *p*

Moderato con moto

13.12

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords that support the melody. The score ends with a double bar line and repeat dots.

Andante cantabile

Schumann, Piano Quartet, Op. 47

13.13

p

rit.

On what chromatically altered scale degree does this melody begin?

Mozart, Serenade, K. 239

13.14

Andante

Schubert, Mass in E \flat

13.15

The image displays a musical score for a piece titled "Serenade, Mass in E-flat" by Gustav Mahler. The score is written for three staves, all in E-flat major (three flats) and 12/8 time. The first staff begins with a treble clef and a key signature of three flats. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes a prominent dotted half note. The second staff continues the melodic line with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes. The third staff concludes the phrase with a final dotted half note followed by a whole rest and a double bar line. The overall style is typical of early 20th-century romantic music, with a focus on melodic flow and harmonic richness.

Allegro e marcato Russia

13.16

f *mf* *f* *mf* *f*

Allegro Russia

13.17

Vivace Haydn, String Quartet, Op. 74, No. 1

13.18

mf

Section 2. The secondary dominant chord, V/V or V^7/V . Modulation from a major key to its dominant key.

The presence of the raised tone $\sharp 4$ in a melody is often an indication of the use of secondary dominant harmony. In its frequent appearance at a cadence point, it implies either the half cadence $V/V \rightarrow V$ (C major: D F# A \rightarrow G B D) or a modulation to the dominant (C major: F# is the leading tone in G major).

On paper, such a progression *looks* like a modulation, with the pivot chord $I = IV$, but it often *sounds* like a half cadence in the original key. Choosing an analysis is not always easy, as the perception of reaching or not

reaching a new key will differ from person to person. When hearing or performing such a progression, it helps to ask yourself, “Could the composition stop at this point or must it continue?” If the music must continue, considering the progression as a half cadence is often the better choice.

The following melodies illustrate cadences on the dominant, each in turn more strongly emphasizing the dominant sound.

Melody 13.20: At the cadence (C–B) of the second phrase, the implied harmonic progression, D F# A C→G B D, *looks* like V⁷→I in G major. But in listening, note that, in spite of the two occurrences of the D seventh chord, the sound suggests an immediate return to C major, particularly because the melody ends on the leading tone, B, of the original key. Analysis as a secondary dominant progression is the better choice.

Melody 13.21: Here we have the same harmonic cadence as before. The root of the V chord, A, is now in the soprano. The “pull” back to D major is still considerable, though not as strong as in melody 13.20.

Melody 13.22: The implication of E G# B D→A C# E is heard twice in measures 5–8. Combined with the repetition, the final melody tone A can easily be heard as a new tonic tone, though hearing it as the dominant of D major cannot be dismissed.

Melody 13.23: Beginning in C major, the dominant harmony of G continues for eight measures after its first appearance and includes five V→I progressions in that key. Most listeners will probably hear a change of key, C major to G major.

Indisputable modulation to the dominant most frequently occurs in longer sections of compositions, such as movements from sonatas and symphonies, or in well-defined sections of smaller works.

Andante moderato Mozart, Mass in C Minor, K. 427

13.19 

Mässig bewegt Germany

13.20 

1. 2.

f-p

13.21 Allegretto Germany

mp

cresc. V I *mf* I V/V V *mp*

I

13.22 Andante Haydn, Liebes Mädchen hör mir zu

p *p* *mf* *p* *mf* *p* *mf*

13.23 Handel, Julius Caesar

The secondary dominant can also be found within the phrase in these contexts.

Melody 13.24: There is no chromatic sign in the melody to locate a new dominant sound. In measures 7–8, the logical harmonization is the half cadence C E G B \flat →F A C. When harmonized, the altered tone E \flat will be found in a lower voice.

Melody 13.25: In measure 14, the note B \flat locates the use of a single secondary dominant chord (V/V) within the phrase.

13.24 Allegro Germany (Brahms)

13.25 Animated Brahms, *Vergebliches Ständchen*, Op. 84, No. 4

V/V V⁷ I
GBD CEGB \flat

13.26 Moderato Irving Berlin, "A Pretty Girl Is Like A Melody"

13.27 Trio (menuetto) Mozart, Serenade, K. 100

13.28



13.29



13.30



13.31 *Moderato* Germany (Brahms)

p *Fine*

D.C. al Fine

13.32 *Schnell* Germany

mf *Fine*

f *D.C. al Fine*

13.33 *Ziemlich lebhaft* Schubert, *Der Musensohn*

13.34 *Langsam* Schubert, *Du bist die Ruh*

pp

13.35 Etwas lebhaft Schubert, *Die Forelle*

p

13.36 Frisch Schubert, *Die Alpenjäger*, Op. 13, No. 3

mf *f* *mf* *f*

13.37 Lieblich Schubert, *Heidenröslein*

mf



13.38 *Ziemlich langsam* Schubert, Tränenregen

p

13.39 *Ländler* Austria

p

mf *mp*

13.40 Moderato Lully, Armide

13.41 Schubert, Minuet, D. 41, No. 18

13.42 Schubert, Minuet, D. 380, No. 1

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bottom staff continues the accompaniment, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3. The system concludes with a double bar line.

Schubert, Minuet, D. 41

13.43

13.43

Allegro

Mozart, *Sehnsucht nach dem Frühlinge*, K. 596

13.44

The musical score is for a piece titled 'Allegro' in 6/16 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/16 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B-flat4. The second staff continues the melody with a quarter note C5, followed by an eighth note D5, and then a quarter note E5. The third staff continues with a quarter note F5, followed by an eighth note G5, and then a quarter note A5. The fourth staff continues with a quarter note B5, followed by an eighth note C6, and then a quarter note D6. The piece concludes with a double bar line.

13.45 *Allegro* Beethoven, *Maigesang*, Op. 52, No. 4

p

13.46 *Allegro* Scotland

mf

f

mf

13.47 *Andante* Purcell, *The Fairy Queen*

mp

Canon for 4 voices

P. Hayes

13.48

1

2

3

4

This musical score is for a canon in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of five staves. The first staff begins with a measure number '1' above the first measure. The second staff begins with a measure number '2' above the first measure. The third staff begins with a measure number '3' above the first measure. The fourth staff begins with a measure number '4' above the first measure. The fifth staff concludes the piece with a double bar line.

Schumann, *Du Ring am meinem Finger*,
Op. 42, No. 4

13.49

Innig

p

This musical score is for a piece in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It consists of six staves. The first staff begins with the word 'Innig' above the first measure and a dynamic marking '*p*' below the first measure. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line.

13.50 *Allegretto* Netherlands

mp *mf* *p* *mf*

13.51 *Nicht schnell* Schumann, *Marienwürmchen*, Op. 79, No. 14

p *fp* *p*

13.52 *Allegretto vivace* Mozart, *Così fan tutte*, K. 588

p *mf* *p* *Fine*

D.C. al Fine

13.53 *Largo* *Nörmiger, Tablaturbuch (1598)*

mp

Fine *cresc.*

f *D.C. al Fine*

13.54 *Langsam, feierlich* *Schubert, Todesmusik, D. 258*

13.55 Jolly England

f

p

13.56 Munter Mozart, *Das Kinderspiel*, K. 598

13.57 Allegro Schumann, *Kinder Sonata*, Op. 118a, No. 1

p

cresc.

fp

13.58 Larghetto Mozart, *Clarinet Quintet*, K. 581

p

p

13.59 *Moderato* Schubert, *Mit dem grünen Lautenbände*

p

rit.

p

rit.

13.60 *Andante* Arriaga, *String Quartet No. 2 (1822)*

p

mf

dim. e rit.

p

13.61 *Vivace* Telemann, *Die Ehre des Herrlichen*

f *p* *f* *p*

cresc.

f

mp *cresc.* *f*

13.62 *Allegretto* Mozart, *Zufriedenheit*

p

mp

cresc.

f

dim. *mp*

13.63

Munter

p

f

13.64

Andante

Handel, *Jephtha*

p

mp

13.65

Menuetto

Beethoven, Piano Sonata, Op. 22

p

Etwas lebhaft

Beethoven, *Lied aus der Ferne* (1809)

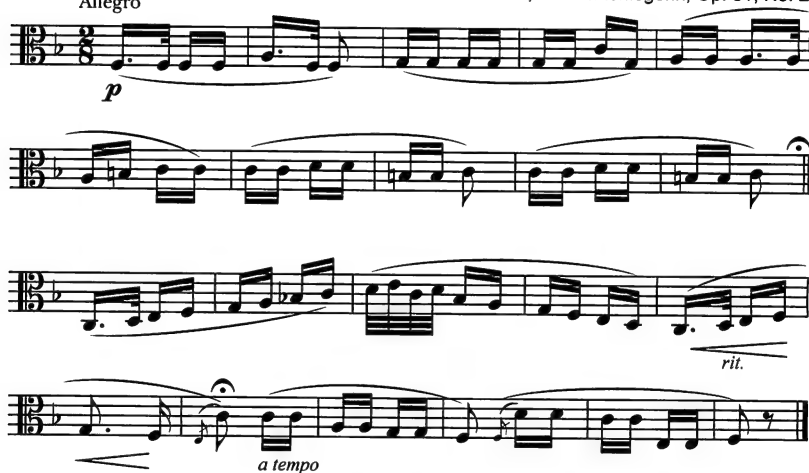
13.66



Allegro

Schumann, *Der Kartenlegerin*, Op. 31, No. 2

13.67



Allegro ma non troppo

Mozart, *String Quartet*, K. 421

13.68



The musical score for 'The Rose Tree' is presented in three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melody with a repeat sign and a double bar line. The second staff continues the melody, featuring a piano (*p*) dynamic marking. The third staff concludes the piece with a final cadence. The score is written in a clear, legible font with standard musical notation.

13.69

Allegro

Beethoven, *Busslied*, Op. 48, No. 5

cresc. *p*

13.70 *Allegretto* Handel, Xerxes

The musical score is written on a single staff in 6/8 time, key of D major (two sharps). It begins with a tempo marking of *Allegretto* and a dynamic of *mp*. The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The dynamics fluctuate, with a *f* marking appearing in the middle section. The score ends with a double bar line.

13.71 *Larghetto* Mozart, *Ridente la calma*, K. 152

p

cresc.

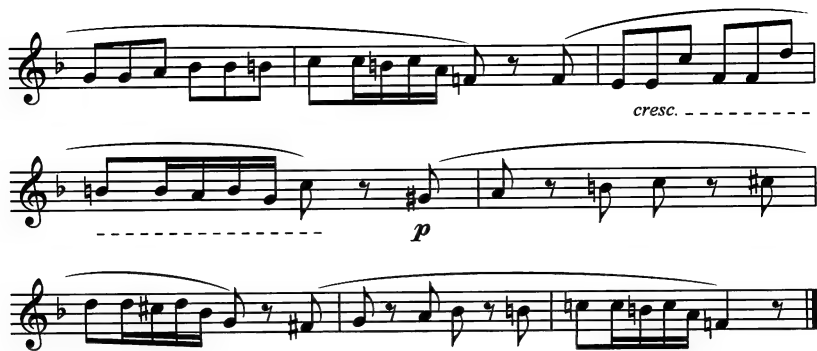
mf

Fine *p*

D.S. al Fine

13.72 *Presto* Haydn, String Quartet, Op. 55, No. 2

p



Brahms, *Wie Melodien zieht es mir*, Op. 105, No. 1

13.73 Zart

p sempre dolce

Three staves of musical notation. The top staff has a *p* marking. The middle staff has a *p* marking. The bottom staff has a *p* marking.

Section 3. Duets.

13.74 Allegretto Germany

p

p

cresc.

cresc.

mf

p

mf

p

Three systems of two staves each. The first system has a *p* marking. The second system has *cresc.*, *mf*, and *p* markings. The third system has *mf* and *p* markings.

13.75 Moderato Germany

mf *Fine*

mp *D.C.*

13.76 Presto Haydn, Oxford Symphony

mp *D.C.*

13.77 Allegro Germany

f *mp dolce* *f*

f *f*

f *f*

13.78

Larghetto

p

(2nd voice)

p

f

f

13.79

Allegro

Mozart, *Mass in C Minor*, K. 427

Allegro

13.80

Allegretto

13.81

Allegro

13.82

13.83 *Andante*

Section 4. Structured improvisation.

►► A melodic outline for two phrases is provided below. Elaborate the given notes (all of which fall on the beat) with the opening measure's neighbor-note figure, using chromatic inflection whenever possible.

13.84

►► A melodic outline for one phrase is provided below. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a melody. Include some chromatic neighboring and/or passing tones.

13.85

►► Complete the melody by outlining the harmonies indicated below each bracket. You may use notes outside the specified chords on metrically weak beats, provided that you approach and resolve them by step. A rhythmic pattern has been suggested in several locations.

13.86

The musical notation for exercise 13.86 is as follows:

Staff 1: Treble clef, 3/4 time, key of B-flat major. The melody begins with a dotted quarter note (B-flat), followed by eighth notes (A-flat, G, F, E, D, C, B-flat). Brackets below the staff indicate the following chords: I (first measure), V⁷/V (second measure), and V (third measure).

Staff 2: Treble clef, 3/4 time, key of B-flat major. The melody continues with a dotted quarter note (B-flat), followed by eighth notes (A-flat, G, F, E, D, C, B-flat). A bracket below the staff indicates the following chord: IV (first measure).

MELODY

Chromaticism (II)

Modulation to Closely Related Keys; Additional Secondary Dominant Harmonies

In contrast to the nebulous quality of modulatory or secondary dominant progressions to the dominant, a modulation to any other key is usually more convincing, since its cadence usually has little or no inclination to return immediately to the original key. Of all the possible modulations to closely related keys,¹ those to the dominant, the relative major, and the relative minor are the most common. Note that from a minor key, the closely related dominant key is a *minor* key—for example, C minor to G *minor*.

Also in this chapter are examples of secondary dominant harmonies other than V/V—for example, in melody 14.1, measures 15–16, the progression V/ii→ii (A major: F# A# C#→B D F#).

¹ When the signatures of two keys are the same, or differ by not more than one sharp or one flat, the keys are considered *closely* related. Examples:

from C major to D minor (1♭)
to E minor (1#)
to F major (1♭)
to G major (1#)
to A minor (0# or ♭)

from C minor to E♭ major (3♭)
to F minor (4♭)
to G minor (2♭)
to A♭ major (4♭)
to B♭ major (2♭)

Section I. Single-line melodies.

14.1 *Allegro* Schubert, *An den Frühling*

p *cresc.* *p* *p* *p* *p*

V/ii *cresc.* ii *p* *cad.* ⁶/₄ V I

14.2 *Adagio* Germany

p *p* *p*

i V *mf* *p*

14.3 *Adagio* Germany (Brahms)

p *mp*



14.4 Allegro Germany

mf

f *ff*

mf

14.5 Allegro Handel, Deidamia

14.6 *Langsam* Schubert, *Das Zügelnlächlein*

p *cresc.* *f*

14.7 *Langsam* Germany (Brahms)

p

14.8 *Andantino* Brazil

p *f* *mf* *rall.*

14.9 *Allegro* Purcell, *King Arthur*

f



14.10 *Andante* *Liszt, Angiolin dal biondo crin*
mp dolce



14.11 *Canon for 3 voices* *Beethoven*
 1



14.12 *Moderato* *Netherlands*
mp



14.13 *Allegro molto* Beethoven, String Quartet, Op. 18, No. 2

p

cresc. *f* *sf* *sf*

14.14 *Andantino* Germany

p

sf

14.15 *Allegro moderato* Purcell, *Dido and Aeneas*

f *p* *f* *p* *f*

Fine mp

cresc. *f*

D.S. al Fine

14.16 *Andante* *Gounod, Faust*

p

14.17 *Gut zu declamiren* *Schumann, Myrten, "Rätsel," Op. 25, No. 16*

mf

14.18 *Giocoso* *Virgin Islands*

mp *mf*

1. 2.

14.19 *Largo religioso* Durante (1684–1755), *Vergin Tutto Amor*

14.20 *Allegro* Fauré, *Fleur Jetée*

14.21 *Andante* Beethoven, *Sehnsucht*, Op. 83, No. 2



14.22

Canon for 3 voices

1

Purcell



14.23

Allegro

Mozart, String Quintet, K. 406

p



14.24 Allegretto Italy

f *p*

14.25 Lento France

p *mp* *p* *pp*

14.26 Presto Haydn, String Quartet, Op. 76, No. 5

f

14.27 Allegro moderato Mozart, Sonata for Piano and Violin, K. 402

p



14.28 *Allegro giocoso* Brahms, *Zigeunerlieder*, Op. 105, No. 3

p

f

fp

14.29 *Andante* Reichardt, *Der Strauss*

14.30 *Gavotte* Lully, *Le mariage forcé*

14.31 Canon for 3 voices Cranford (17th century)

14.32 Allegro Schumann, String Quartet, Op. 41, No. 3

14.33 Andante Mozart, La Clemenza di Tito, K. 621

14.34 Mit innigkeit Germany

p *mf* *pp*

14.35 Canon for 3 voices Couperin

1 2 3

14.36 Andante con moto Haydn, String Quartet, Op. 71, No. 3

14.37 *Andante espressivo* France

mp

mf

pp

mf

14.38 *Andante con moto* Schubert, *Rosamunde*, Op. 26

p

mf

14.39 *Andante* Mendelssohn, *Romanze*, Op. 8, No. 10

p

14.40 *Allegro* Schumann, *Schlusslied des Narren*, Op. 127, No. 5

mp

rit.

a tempo

rit.

a tempo

rit. ----- *a tempo* *accel.*

14.41

$\text{♩} = 1 \text{ beat}$

mf

Spain

14.42 *Presto*

14.43 *Allegro* Mendelssohn, *Italien*, Op. 8, No. 3*

14.44 *Zart, heimlich* Brahms, *Geliebter, wo zaudert*, Op. 33, No. 13

14.45 *Allegro* Caldara, *Che dite*

* Although published as the work of Felix Mendelssohn, this melody was actually written by Felix's sister, Fanny Mendelssohn Hensel.

mp

p

mp cresc. f

Fine

mp

pp

cresc.

f

mp cresc.

f

D.C.

14.46 Allegro Handel, Teseo

This musical score is for an Allegro piece by Handel from the opera Teseo. It is written in G major (one sharp) and 12/8 time. The piece consists of six staves of music. The melody is primarily composed of eighth notes and rests, with some sixteenth-note passages. The tempo is marked 'Allegro'. The score ends with a double bar line on the sixth staff.

14.47 (♩ = M.M. 42) Bach, Mass in B Minor, Qui sedes, BWV 232

This musical score is for the 'Qui sedes' movement from Bach's Mass in B Minor, BWV 232. It is written in B major (two sharps) and 6/8 time. The tempo is indicated as (♩ = M.M. 42). The score consists of four staves of music. The melody is characterized by eighth-note patterns and rests, with a final double bar line at the end of the fourth staff.

Section 2. Duets.

Included are examples of both secondary dominant progressions and modulations to closely related keys.

14.48 *Allegro* Haydn, String Quartet, Op. 33, No. 6

14.49 *Allegro* Haydn, *The Creation*

14.50 *Allegro* Mozart, *The Magic Flute*, K. 620

Allegro con spirito

Haydn, String Quartet, Op. 76, No. 1

14.51

14.51

p

14.52

This musical system contains measures 14.51 and 14.52. It is for a string quartet in G major, 2/4 time. The first staff is the Violin I part, and the second staff is the Violoncello part. Both parts begin with a piano (*p*) dynamic. The music features a melodic line in the Violin I and a more rhythmic, accompanimental line in the Violoncello. The key signature has one sharp (F#), and the time signature is 2/4. The system concludes with a double bar line.

Moderato

Haydn, *Theresienmesse*

14.52

14.52

14.53

14.54

14.55

This musical system contains measures 14.52 through 14.55. It is for a string quartet in G major, 2/4 time. The first staff is the Violin I part, and the second staff is the Violoncello part. The tempo is marked Moderato. The music features a melodic line in the Violin I and a more rhythmic, accompanimental line in the Violoncello. The key signature has one sharp (F#), and the time signature is 2/4. The system concludes with a double bar line.

14.53 *Tenderly*

p

rit.

14.54 H. Albert, *Cras serum est vivere* (1638)

14.55 Moderato Beethoven, *Fidelio*, Op. 72

p

14.56 Allegro ma non troppo Mozart, String Quartet, K. 464

p

14.57 Allegro Bach, Cantata No. 197



14.58 *Largo e piano* Handel, *Julius Caesar*



14.59 *Vivace* Dittersdorf, *Doktor und Apotheker*

14.60

Adagio

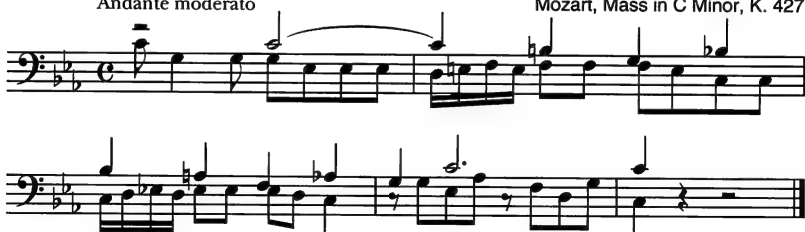
Corelli, Sonata da Chiesa, Op. 3, No. 2



14.61

Andante moderato

Mozart, Mass in C Minor, K. 427



14.62 *Larghetto* Handel, *Ariodante*

14.63 *Moderato* Rubenstein, *Volkslied*

14.64 *Presto* Bach, *Brandenburg Concerto No. 4*

The musical score for Brandenburg Concerto No. 4, Presto, is written in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment.

14.65 *Im Ländler tempo* Brahms, *Liebeslieder Walzer, Op. 52*

The musical score for Liebeslieder Walzer, Op. 52, Im Ländler tempo, is written in B-flat major (two flats) and 3/4 time. It consists of two systems of three staves each. The first system shows the beginning of the piece with a treble and two bass staves. The second system continues the melody and accompaniment.

14.66 *Allegro* Vivaldi, *Trio Sonata, Op. 1, No. 2*

The musical score for Trio Sonata, Op. 1, No. 2, Allegro, is written in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment.



14.67 **Allegro** M. Cazzati, Trio Sonata (1656)

Section 3. Structured improvisation.

►► Complete the partial melody below as indicated. Notice that measure 2 will modulate to the relative major, then measure 3 will gradually return to the original minor key. (Helpful hint: an A# in measure 3 will make the return to the relative minor more convincing.)

14.68

repetition (or variation) of m. 1
in the relative major

mostly stepwise motion

i ii°7 V7 i

►► Complete the given melody, following the harmonies indicated below the brackets. You may simply arpeggiate the chords, or you may elaborate them with passing tones and neighboring tones. Restrict yourself to rhythmic values no shorter than an eighth note.

14.69

I V7/ii ii V

V7 I V7/IV IV V7 I

►► Improvise two phrases according to the outline below. The notes provided should fall on the beat, and your melody should elaborate the harmonies shown below the brackets. Notice that the second phrase modulates to the key of the dominant; the perfect authentic cadence indicated at the end is in the new key.

14.70

HC

G: I V7 I V

PAC

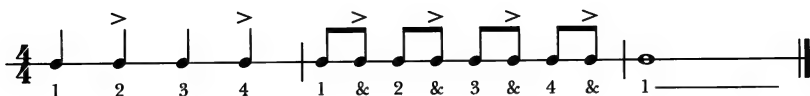
D: I IV V7 I V7 I

RHYTHM AND MELODY

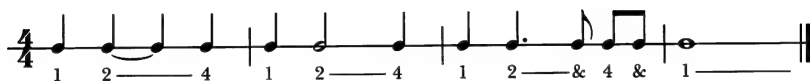
Syncopation

Syncopation occurs when the normal metrical pattern of accentuation is deliberately contradicted. Syncopation can be created by

1. Accenting a weak beat or a weak part of a beat:



2. Tying a weak beat into the next strong beat:¹



3. Tying the weak division of a beat into the next beat:



¹ Some passages seemingly in syncopation may be subject to a different interpretation. For example, the pattern ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ is often performed as ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, a device known as *hemiola*. See Chapter 17, page 313.

RHYTHMIC READING

Section I. Divided beat patterns in simple meters.

15.1 $\frac{2}{4}$

15.2 $\frac{2}{4}$

15.3 $\frac{2}{4}$

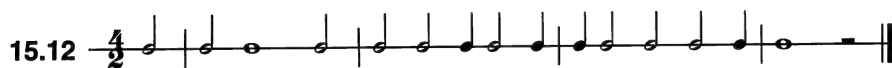
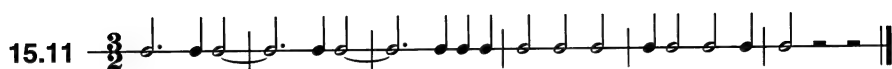
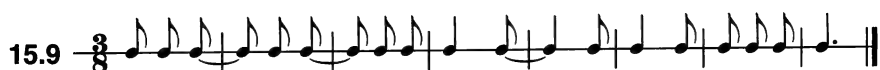
15.4 $\frac{3}{4}$

15.5 $\frac{3}{4}$

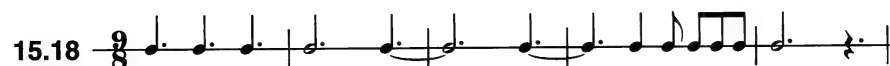
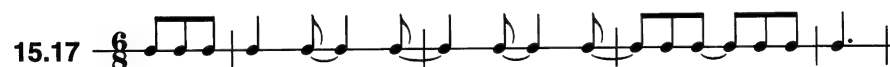
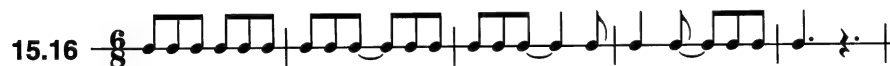
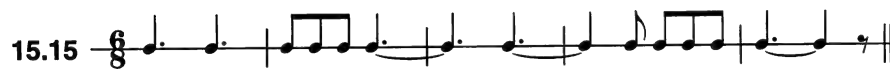
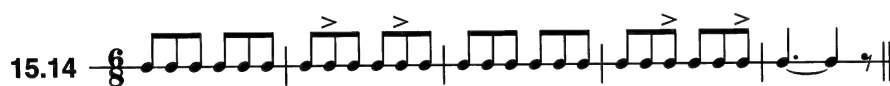
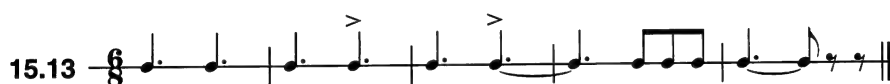
15.6 $\frac{3}{4}$

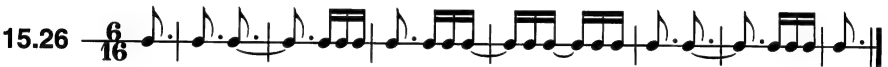
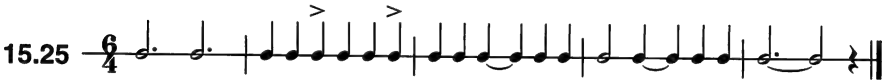
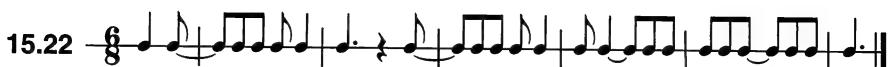
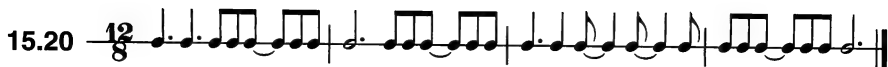
15.7 $\frac{2}{2}$

15.8

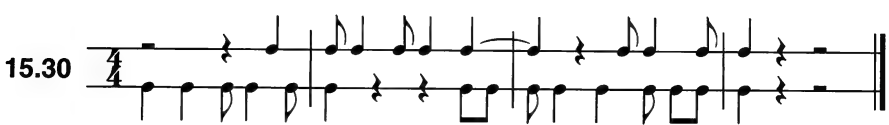
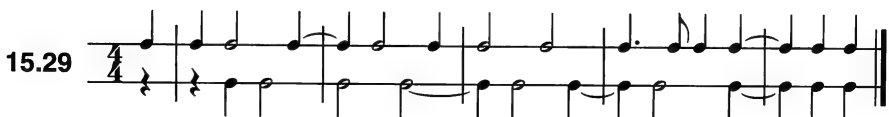
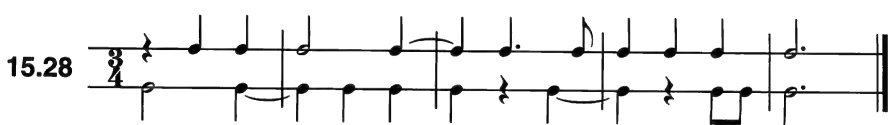
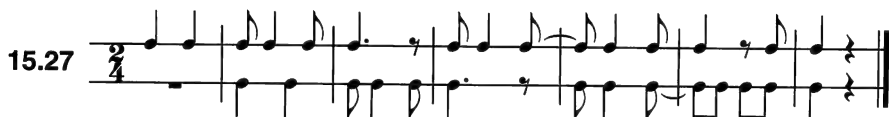


Section 2. Divided beat patterns in compound meters.





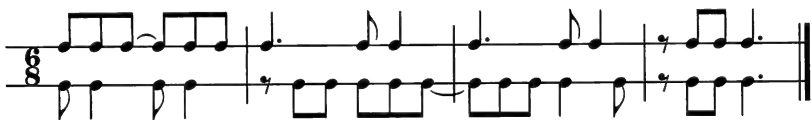
Section 3. Two-part drills.




15.31 

15.32 

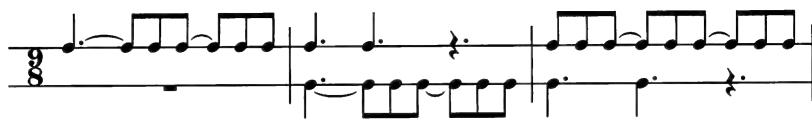
15.33 

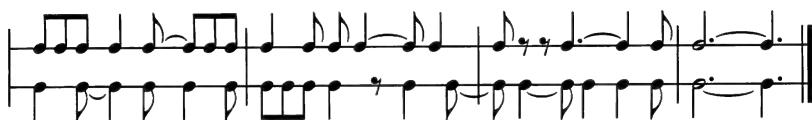
15.34 

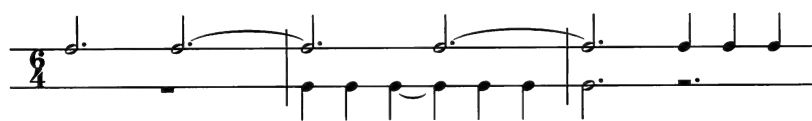
15.35 

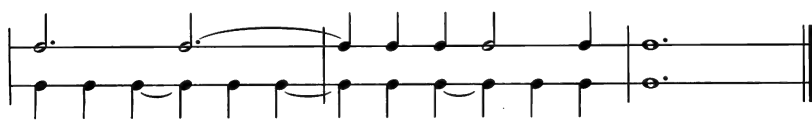
15.36 



15.37 



15.38 



♩. = 1 beat

15.39

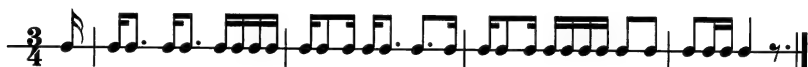


Section 4. Subdivided beat patterns in simple meters.

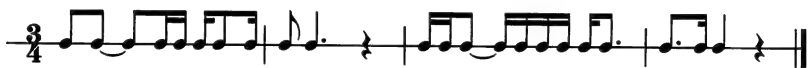
15.40



15.41



15.42



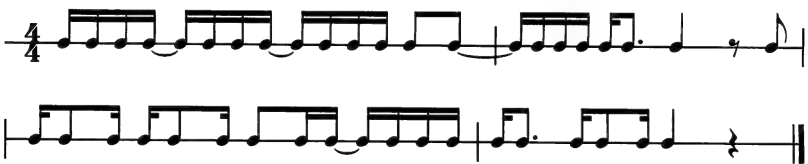
15.43



15.44



15.45



15.46



15.47



15.48



15.49 $\frac{4}{4}$

15.50 $\frac{2}{2}$

15.51 $\frac{1}{2}$

15.52 $\frac{3}{2}$

15.53 $\frac{3}{8}$

Section 5. Subdivided beat patterns in compound meters.

15.54 $\frac{6}{8}$

15.55 $\frac{6}{8}$

15.56 $\frac{6}{8}$

15.57 $\frac{6}{8}$



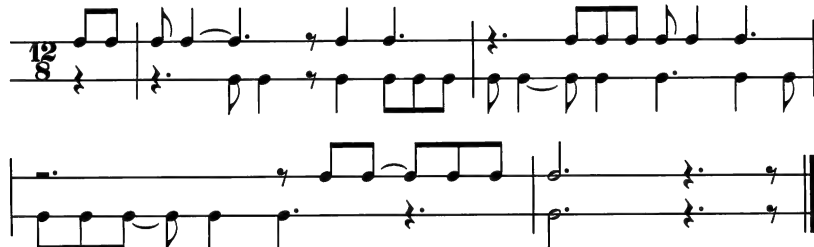
Section 6. Two-part drills.



15.65 

15.66 

15.67 

15.68 

15.69 

SIGHT SINGING

Section 7. Divided beat patterns in simple meters.

Melodies 15.7–15.81: Diatonic; no note value shorter than the divided beat.

Melodies 15.82–15.84: Diatonic; subdivision of the beat included, but not in patterns of syncopation.

Melodies 15.85–15.95: Chromatic tones and subdivision included.

15.70 *Allegro* Spain

f

15.71 *Allegro* Czechoslovakia

f

mf

15.72 *Brightly* Poland

mf

f

mf *mp*

15.73 *Allegretto* Schubert, Waltz, D. 145, No. 1

mp

1.

2.

15.74 *Tempo di menuetto* Mozart, Sonata No. 4 for Violin and Piano, K. 304

15.75 *Presto assai* Haydn, Symphony No. 47

15.76 *Andante* Spiritual, United States

15.77 *Allegro* Piccini, *Allesandro nelle Indie*

f

15.78 *Allegretto* Dominican Republic

f

15.79 *Allegro assai* Haydn, *Divertimento*

15.80 *Andante* Spiritual, United States

mp

1. 2. *mf* *mp*

15.81 Allegro $\text{♩} = 36$ Beethoven, String Quartet Op. 18, No. 6

p sf sf sf sf

15.82 Allegro Muffat (1690–1770), Suite for Harpsichord

f

15.83 Poco allegretto Romania

f p f p f

15.84 Canon for 3 voices Caldara

15.85 Sarabande Purcell, Suite V

15.86 Canon for 3 voices Caldara

15.87 Adagio Haydn, Symphony in F# Minor (1772)

pp

1. 2.

15.88 Allegro Vivaldi, Concerto for Two Violins

15.89 Presto Mozart, Symphony No. 38 (Prague), K. 504

p

Trio

15.90

p *sf* *sf* *sf* *sf*

sf *p*

p *sf* *sf*

sf *sf* *sf*

Allegretto

15.91

pp

Allegro

Brazil

15.92

mf



15.93 **Largo** Haydn, Symphony No. 88

3/4 time signature. The melody starts with a half note G4, followed by a quarter note F#4, then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics include *p*, *fz*, *fz*, *fz*, *p*, *Fine*, *p*, *f*, *sfz*. The piece concludes with a double bar line and the instruction "D.C. al Fine".



15.94 **Marcia** Berlin, "I've Got My Captain Working for Me Now"

2/4 time signature. The melody starts with a half note G4, followed by a quarter note F#4, then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics include *p*, *fz*, *fz*, *fz*, *p*, *Fine*, *p*, *f*, *sfz*. The piece concludes with a double bar line and the instruction "D.C. al Fine".

15.95

Musical score for "The Rose Tree" in 3/4 time, featuring a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic, followed by a forte (*fz*) dynamic, and then returns to piano (*p*). The second staff starts with a forte (*fz*) dynamic, followed by piano (*p*), and then mezzo-forte (*mf*). The third staff begins with a pianissimo (*pp*) dynamic, followed by a forte (*f*) dynamic, then a forte (*fz*) dynamic, and finally a piano (*p*) dynamic. The fourth staff concludes with a fortissimo (*fp*) dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and rests. The piece ends with a double bar line and repeat dots.

Section 8. Divided beat patterns in compound meters.

In the rhythmic figure , the strong beat (first note) is usually accented, as in melody 15.96, measure 1 (similar to , the so-called *Scotch snap* in simple meters). If the second note of the figure is to be accented, it is marked with a sign such as > or *sf*, as in melody 15.97.

15.96

15.97

Beethoven, String Quartet, Op. 18, No. 6

♩. = 88

p sf p sf p

(etc.)

p sf

15.98 Vivo Venezuela

f *p* *f*

15.99 Giga Loillet, Sonata for Flute, Op. 2, No. 3

15.100 Assai agitato $\text{♩} = 126$ Schumann, String Quartet, Op. 41, No. 3

p

15.101 *Vivace* Mexico

f

15.102 *Fast* (♩. = 1 beat) Arizona

f

p

f

15.103 *Allegro* Bach, *Brandenburg Concerto No. 6*

mf

15.104

Giga (♩ = 1 beat)

Pasquini, *Canzone Francese*

15.105

Allegro molto

Beethoven, Cello Sonata No. 3, Op. 69

Section 9. Duets.

15.106 *Allegretto* Bohemia

mf *Fine*

f *D.C. al Fine*

15.107 *Presto* Haydn, Symphony No. 52

p

15.108 *Con spirito* Jamaica

mf *mf*

f

decresc. *mp*

15.109 *Andantino* Mozart, *Luisita amabile*, K. 480

f *dim.*

fp *fp*

dim. *dim.*

15.110 *Vivace* ♩ = 86 Dvořák, *String Quartet*, Op. 51

p *fz* *fz*

15.111

(Allegro)

Handel, Sonata for Flute and Continuo



15.112

Allegro

Haydn, String Quartet, Op. 20, No. 6





Handel, Trio Sonata, Op. 5, No. 4

15.113



15.114

Allegro

Mozart, Symphony No. 10, K. 74



15.115 *Vivace* Haydn, String Quartet, Op. 74, No. 1

Section 10. Subdivided beat patterns in simple and compound meters.

15.116 *Not fast* Scott Joplin, *The Easy Winners*

15.117 *Allegro moderato* Brazil

15.118 *Allegro* Alabama

15.119 *Moderato* *f* *Florida*

The musical score for exercise 15.119 is written in bass clef with a 2/4 time signature. The tempo is marked 'Moderato' and the dynamic is 'f' (forte). The piece is titled 'Florida'. The first staff contains a sequence of eighth and sixteenth notes, ending with a fermata. The second staff continues the melodic line with similar rhythmic patterns, also ending with a fermata. A slur covers the entire two-staff phrase.

15.120

Allegro

South Carolina

mp

mf

15.121 *Allegretto* England

Musical score for "Allegretto" by England, numbered 15.121. The score is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves. The first staff begins with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, and a quarter rest. The second staff continues with eighth notes F#2-E2, D2-C2, B1-A1, and a quarter rest, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line.

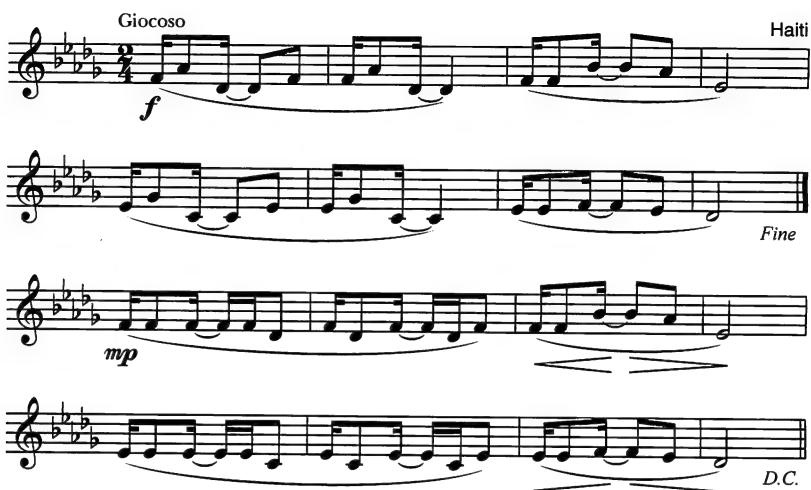
Allegro moderato

Mozart, Symphony No. 14, K. 114

15.122



15.123



15.124



15.125



15.126





15.127 *Allegro* *Spiritual, United States*

f

15.128 *Moderately fast* *Spiritual, United States*

mf

15.129 *Moderato* Dominican Republic

f

15.130 *Andante grazioso* Scotland

mf

mf

mp

15.131 *Con moto* Trinidad

p

Fine f *D.C.*

15.132 *Lively* Cuba

f

1.

2. *ritmico*
mf *cresc.*
f 1. 2.

15.133 *Allegro non troppo* Puerto Rico
p *mf* *pp* *mf*

15.134 *Allegretto* West Indies Calypso
mf *f* *mf* *mp*

Section II. Structured improvisation.

➤➤ Maintaining the syncopated rhythm established in the opening measures, complete this melody by outlining the chords indicated below the brackets.

15.135

Chord progression: V⁷ I

➤➤ Complete the melody below using syncopated rhythms like the one provided in measure 1. You may simply outline the triads indicated, or you may elaborate them with passing and neighboring tones.

15.136

Chord progression: I IV I IV I

➤➤ Improvise a consequent phrase that “answers” the given antecedent phrase. It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

15.137

RHYTHM AND MELODY

Triplet Division of Undotted Note Values; Duplet Division of Dotted Note Values

A triplet division of an undotted note value is indicated by three notes with a “3” added. The division of three uses the same note value as that for the usual division into two parts (for example, $\text{♩} = \text{♩} \text{♩} = \overset{3}{\text{♩} \text{♩} \text{♩}}$).

Triplet Division

Undotted Note Value	Division into		
	2	3	6
♩	$= \text{♩} \text{♩}$	$= \overset{3}{\text{♩} \text{♩} \text{♩}}$	$= \overset{6}{\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}}$
♩	$= \text{♩} \text{♩}$	$= \overset{3}{\text{♩} \text{♩} \text{♩}}$	$= \overset{6}{\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}}$
♩	$= \text{♩} \text{♩}$	$= \overset{3}{\text{♩} \text{♩} \text{♩}}$	$= \overset{6}{\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}}$
♩	$= \text{♩} \text{♩}$	$= \overset{3}{\text{♩} \text{♩} \text{♩}}$	$= \overset{6}{\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}}$

The duplet division of a dotted note can be indicated in three ways:

1. Most commonly, two notes with a “2,” using the same note value as the division of three ($\text{♩} = \text{♩} \text{♩} = \overset{2}{\text{♩} \text{♩}}$).

2. Less commonly, two notes with a “2,” using the same note value as the one being divided ($\text{♩} = \overset{2}{\text{♩}} \text{♩}$). See melody 16.70, shown as $\overset{1}{\text{♩}} \text{♩} \text{♩}$ ($= \overset{2}{\text{♩}} \text{♩} \text{♩}$).
3. Found mostly in twentieth-century music, two dotted notes of the next smaller value ($\text{♩} = \text{♩} \text{.}$ and $\text{♩} = \text{♩} \text{.}$). An example of $\text{♩} = \text{♩} \text{.}$ can be seen in melody 21.58, among others, in Chapter 21.

Duplet Division

Dotted Note Value	Division into		
	3	2	4
♩.	$\text{♩} \text{♩} \text{♩}$	$\overset{2}{\text{♩}} \text{♩}$	$\overset{4}{\text{♩}} \text{♩} \text{♩} \text{♩}$
♪.	$\text{♪} \text{♪} \text{♪}$	$\overset{2}{\text{♪}} \text{♪}$	$\overset{4}{\text{♪}} \text{♪} \text{♪} \text{♪}$
♭.	$\text{♭} \text{♭} \text{♭}$	$\overset{2}{\text{♭}} \text{♭}$	$\overset{4}{\text{♭}} \text{♭} \text{♭} \text{♭}$
♮.	$\text{♮} \text{♮} \text{♮}$	$\overset{2}{\text{♮}} \text{♮}$	$\overset{4}{\text{♮}} \text{♮} \text{♮} \text{♮}$

RHYTHMIC READING

Section I. Triplet division of undotted note values.

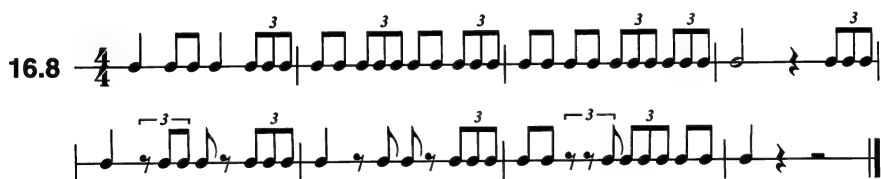
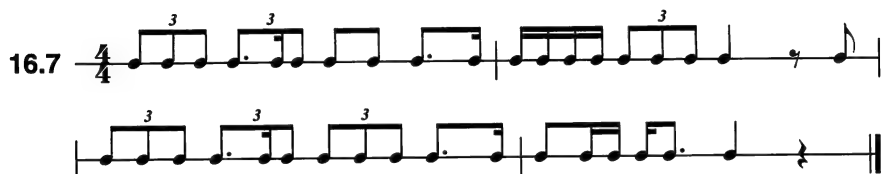
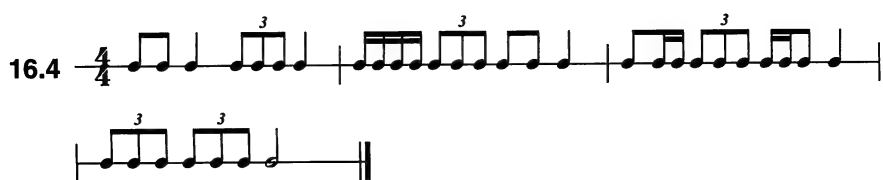
In example 16.1, *a* and *b* sound identical when performed at the same tempo. The triplet in simple meter could be said to be “borrowed” from compound meter, since it sounds exactly the same as the normal division of three in compound meter.

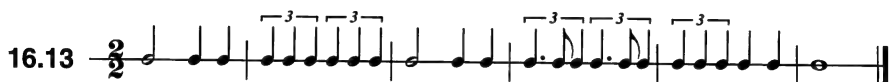
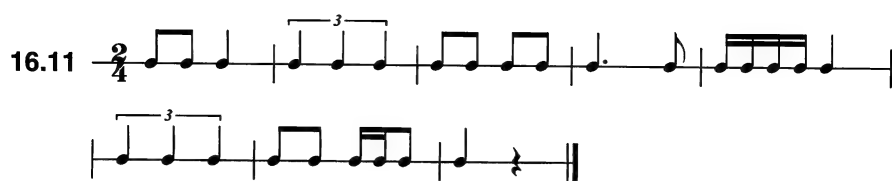
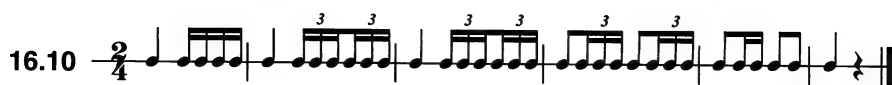
16.1 (a) $\text{♩} = 60$

(b) $\text{♩} = 60$

16.2 repeat *ad lib.*

16.3 repeat *ad lib.*





Section 2. Duplet division of dotted note values.

In example 16.18, *a*, *b*, and *c* sound identical when performed at the same tempo. The duplet in compound meter could be said to be “borrowed” from simple meter, since it sounds exactly the same as the normal division of two in simple meter.

At 6, the duplet notation as two dotted eighth notes is mathematically accurate. Each dotted eighth note is equivalent to three sixteenth notes, exactly one-half of the six sixteenth notes in the beat. This notation is less commonly used.

16.18

(a) $\text{♩} = 60$

(b) $\text{♩} = 60$

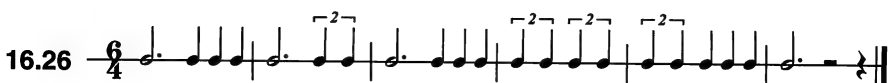
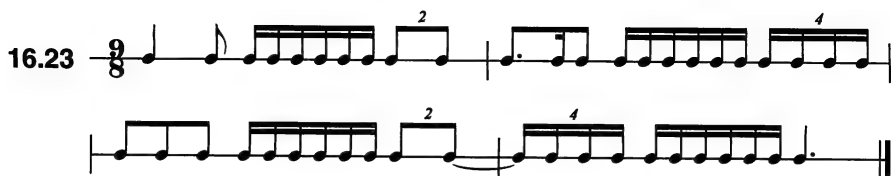
(c) $\text{♩} = 60$

16.19 *repeat ad lib.*

16.20 *repeat ad lib.*

16.21

16.22



Section 3. Two-part drills.

The goal of these drills is the ability to perform simple and compound rhythmic units simultaneously, a common situation for keyboard players, as well as for any musician performing a part in one meter while another meter is sounding.

In examples 16.29 and 16.30 (simple meter signature), think simple and then compound as you alternate hands. Repeat until the transition from one to the other is easily accomplished, then go past the repeat bar, performing simple and compound units simultaneously.

In examples 16.31 and 16.32 (compound meter signature), follow the same procedure, alternating your thinking and performing, first in compound meter and then in simple meter, followed by simultaneous performance of the two meters.

16.29

16.30

16.31

16.32

16.33

16.34

16.35

16.36

SIGHT SINGING

Section 4. Triplet division of undotted note values.

16.37

16.38

f *mf*
mp *cresc.*
f
ff

16.39 *Con moto* Mendelssohn, O for the Wings of a Dove

p
f
cresc. *sf*
sf *f*
dim. *p*
f *dim.* *p*

16.40 *Munter*

p *f*

sf *p*

f

16.41 *Andante* Wagner, *Rienzi*

p

sf

p

16.42 *Langsam* Schubert, *Wasserflut*, Op. 89, No. 6

p

p

p

p

p

16.46 *Sostenuto* *Giordano, Fedora*

16.47 *Slowly* *California*

16.48 *Andantino* *Franz, Liebchen ist da!*

16.49

With breadth and vigor

Byrd, *Make Ye Joy to God*

Musical score for measures 16.49-16.54. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Measures 16.49-16.54 show a melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. Trills are indicated in measures 16.52 and 16.53.

16.50

Langsam

Portugal

Musical score for measures 16.50-16.55. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The tempo marking is 'Langsam'. The score includes dynamic markings: *mf* (measures 16.50, 16.52), *p* (measure 16.51), and *f* (measure 16.55). The melody is written on a single staff and features many triplet markings (indicated by a '3' under a bracket) and slurs. The piece concludes with a double bar line in measure 16.55.

16.51 *Andante* Portugal

p
mp *rit.*

16.52 *Poco allegretto* Beethoven, Piano Sonata, Op. 7

p

16.53 *Allegro agitato* Verdi, *Rigoletto*

f
Meno mosso
f

16.54 *Con spirito* Mexico

f *Fine* *D.C.*

16.55 *Moderato* Costa Rica

p *mp* *p*

16.56 *Allegro* Spain

f *mf* *mp*

16.57 *Allegro assai* Berlioz, *Les Troyens à Carthage*

ff

16.58 *Slowly* Spiritual, United States

p

pp

16.59 *Adagio* Slovakia

f

mf

f

16.60 *Andante con moto* Venezuela

Section 5. Duplet division of dotted note values.

16.61 *Moderato* Utah

mf *cresc.* *f* *mf*

16.62 *Allegro* Spain

f

16.63 *Assez animé* France

f

16.64 *Moderato* *mp* *Pennsylvania*

16.65

$\text{♩} = 108$

Texas

The musical score for measures 16.65 to 17.00 of 'Texas' by John Williams is presented in five staves of bass clef, 6/16 time. The key signature has one sharp (F#). The tempo is marked as quarter note = 108. The score begins with a forte (f) dynamic. The first staff (measure 16.65) contains a half note F#2, followed by eighth notes G#2, A2, B2, and C3, each with a fermata. The second staff (measure 16.66) continues with eighth notes D3, E3, F#3, and G#3, each with a fermata. The third staff (measure 16.67) contains eighth notes A3, B3, C4, and D4, each with a fermata. The fourth staff (measure 16.68) contains eighth notes E4, F#4, G#4, and A4, each with a fermata. The fifth staff (measure 16.69) contains eighth notes B4, C5, D5, and E5, each with a fermata. The sixth staff (measure 17.00) contains eighth notes F#5, G#5, A5, and B5, each with a fermata. The score concludes with a double bar line.

16.66 *Lebhaft* Brahms, *Guter Rat*, Op. 75

The image shows a musical score for three staves. The first staff is labeled '16.66' and 'Lebhaft'. The key signature is two sharps (F# and C#). The time signature is 3/8. The first staff contains measures 16 and 17. The second staff contains measures 18 and 19. The third staff contains measures 20 and 21. The music features eighth and sixteenth notes, with some measures containing triplets marked with a '2' over a bracket. The piece ends with a double bar line in the third staff.

16.67 *Moderato* Mexico



Musical notation for the 16.67 measure. It is a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is 9/8. The tempo is marked 'Moderato'. The music consists of a sequence of eighth and sixteenth notes, with some beamed together. There are two '2' markings above the staff, indicating a second ending or a specific fingering. The measure ends with a double bar line. The word 'Mexico' is written in the top right corner.



16.68 *Lento* Spain

mf

mp

16.69 *Modéré et gracieux* France

mp *p* *mp* *p*

16.70 *Herzlich* Brückler (1845–1871), Als ich zum erstenmal dich sah

mf *p*

16.71 **Allegro** Franz, *Genesung*

f *sf* *f* *poco rit.*

16.72 **Allegro appassionato** Grieg, *To Spring*, Op. 43, No. 6

pp *f* *rit.* *p* *a tempo* *rit.* *f*

16.73 **Allegro** Grieg, *Des Dichters Herz*, Op. 5, No. 2

mp



16.74

$\text{♩} = 104$

Schumann, *Der schwere Abend*, Op. 90, No. 6

p

16.75 16.76

Section 6. Duets.

16.75

Andante

Germany

16.76

16.76 *Con spirito* Germany

16.77 *Con moto* Germany

16.78 *Andantino* Germany

First system of a musical score in B-flat major, 2/4 time. The treble staff contains eighth and sixteenth notes with two-measure rests. The bass staff contains a steady eighth-note accompaniment.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

16.79 *Andante* Binchois (c.1400–1460), *Missa Angelorum*

Third system, marked *Andante* and *p* (piano). The time signature changes to 3/4. The treble staff features a melodic line with a piano dynamic marking, while the bass staff provides a simple harmonic accompaniment.

Fourth system, featuring a triplet of eighth notes in the treble staff.

Fifth system, continuing the musical texture with another triplet in the treble staff.

Sixth system, concluding the passage with a final triplet in the treble staff.

16.80 *Langsam* Cornelius, *Lied des Narren*

p *a tempo* *poco rit.* *a tempo* *p* *f* *pp*

16.81 *Allegretto* Schumann, *Scenes from Goethe's Faust*

sempre p *sempre p*

mf

mf

16.82

Andante

Brahms, Spätherbst, Op. 92

p dolce

p dolce

pp

p

pp

cresc.

cresc.

f

dim.

f

dim.

Brahms, String Quintet, Op. 88

16.83 *Grave ed appassionato*

p cresc.

3 3 3 3

Section 7. Structured improvisation.

►► Elaborate the harmony indicated below each bracket using passing tones and chordal skips similar to the first measure (but not necessarily maintaining the same contour in each measure). Include at least one triplet per measure.

16.84

Diagram illustrating a musical example (16.84) showing two staves of music. The first staff contains a melody with notes G4, A4, Bb4, C5, D5, E5, and F5. The second staff contains a bass line with notes Bb3, A3, G3, and F3. Brackets indicate harmonic groupings: 'I' for the first four notes of the melody, 'ii' for the last two notes of the melody, 'V7' for the first three notes of the bass line, and 'I' for the last note of the bass line.

➤➤ By maintaining coherent melodies in different registers, exercise 16.85 implies two distinct voices. The effect is essentially like a duet, but with only one performer. Complete the melody by elaborating the two-voice outline provided, similar to the way in which the first measure elaborates B♭–G (shown above the staff). Leap between the two implied voices at least once in each measure, and try to include several triplets.

16.85 

16.86

repeat pattern from mm. 1-2 down a step

etc.

repeat same pattern down another step

repeat same pattern down another step

Basic harmonic framework for this sequence:

Major key	I	IV	vii°	iii	vi	ii	V	I
Minor key	i	iv	VII	III	VI	ii°	V	i

305

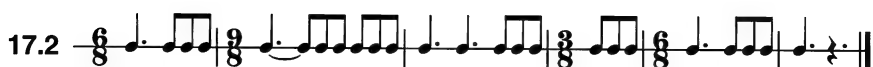
RHYTHM AND MELODY

Changing Meter Signatures; The Hemiola; Less Common Meter Signatures

RHYTHMIC READING

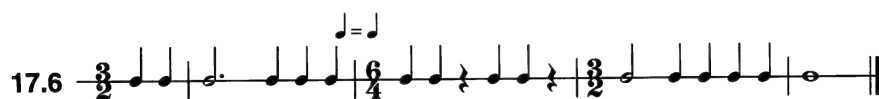
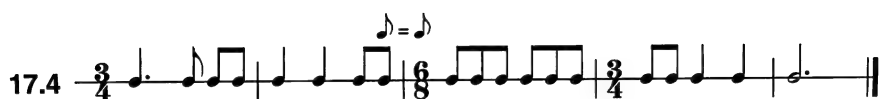
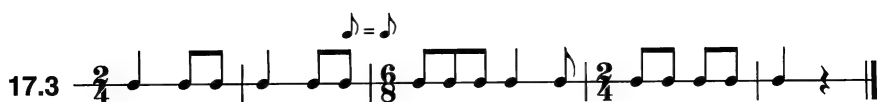
Section I. Definitions and rhythmic reading exercises.

Changing meters (melodies 17.28–17.39). One or more changes of meter may occur within a composition. Most commonly, the changes occur all within simple meter or all within compound meter, the denominators of the signatures remaining constant. Consequently, the duration of the beat is the same in each meter. A new meter signature is placed at the point of each change.

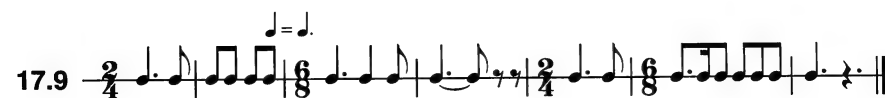
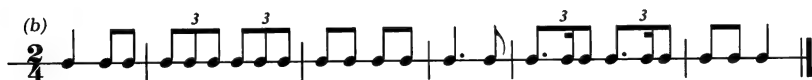


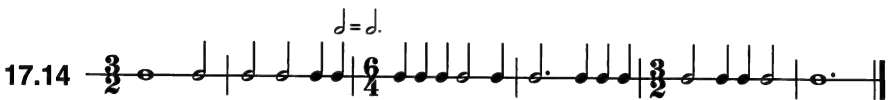
When the change is from simple meter to compound meter, or the reverse, there are two distinct possibilities:

1. The divisions of the two meters are of equal duration (often indicated in the score by a symbol such as $\text{♩} = \text{♩}$ at the point of the change). Example 17.3 shows that the eighth note of $\frac{6}{8}$ is equal in value to the eighth note of $\frac{2}{4}$. For this particular type of change, however, such symbols may be omitted.

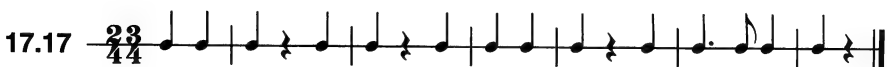
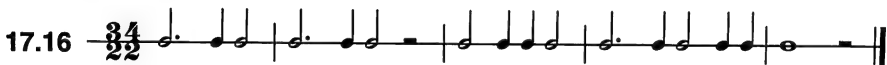




2. When a symbol such as $\text{♩} = \text{♩}$ appears, the durations of the two note values are equal. In example 17.7a, the quarter note of $\frac{2}{4}$ is equal in duration to the dotted quarter note of $\frac{6}{8}$. Example 17.7b shows how the same rhythmic sound can be notated with the use of triplets.

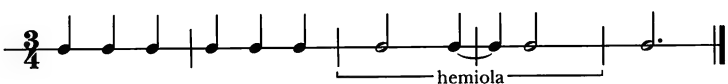


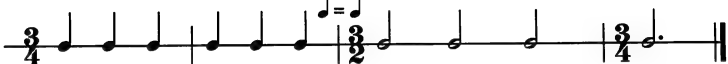



A double meter signature combines the two signatures to be used during the composition. After the double signature $\frac{3}{4} \frac{2}{4}$, for example, each measure will be either $\frac{3}{4}$ or $\frac{2}{4}$ without further indication. Such a signature often indicates a regular alternation between the two meters— $\frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4}$ —or a pattern of successive meters, such as $\frac{3}{4} \frac{3}{4} \frac{2}{4} \frac{2}{4} \frac{3}{4} \frac{3}{4}$. Triple signatures such as $\frac{3}{4} \frac{2}{4} \frac{3}{4}$ are possible but rare.

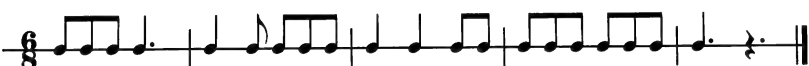


The *hemiola* (melodies 17.40–17.51) is a change of grouping that suggests a change of meter without the use of a changing meter signature. In this device, two successive groups of three beats (or three divisions) create the aural impression of three groups of two beats (or two divisions)—for instance,  becomes .

17.19 


same as 

17.20 

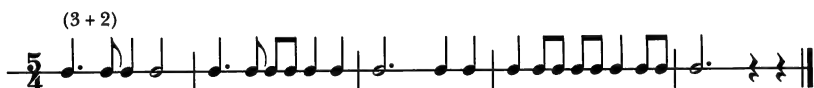
17.21 

17.22 

17.23 

Meters of 5 and 7 (melodies 17.52–17.73). These meter signatures usually sound like two alternating meters, such as $\frac{5}{4} = \frac{2}{4} \frac{3}{4}$ or $\frac{3}{4} \frac{2}{4}$, or $\frac{7}{8} = \frac{4}{8} \frac{3}{8}$ or $\frac{3}{8} \frac{4}{8}$. The beat groupings are usually reflected by the notation, such as  for 3 + 2. The 3 + 4 grouping of melody 17.66 is indicated by a dotted bar line within each measure. A constant alternation can be indicated by a signature such as $\frac{3}{4} \frac{2}{4}$.

Other meter signatures are uncommon in music before the twentieth century; they must be interpreted on an individual basis.

17.24 

17.25 

17.26 

17.27 $(4 + 3)$

SIGHT SINGING

Section 2. Changing meter signatures.

17.28 *Allegro* France

17.29 *Allegro* Czechoslovakia

17.30 *Largo* France

17.31 *Andante* France

17.32

Andante grazioso

p dolce

1. 2.

17.33

Con brio

Portugal

f

mp

f

p *pp*

17.34

Allegro

France

mf

f

p *pp*

17.35 *Allegro* *Jamaica* $\text{J.} = \text{J.}$

f *mf*

17.36 *Andante cantabile* *Tchaikovsky, Sleeping Beauty* $\text{J.} = \text{J.}$

mf *cresc.* *f*

cresc. *ff* *fff*

ff

17.37 *Sostenuto* *Brahms, Es rauschet das Wasser, Op. 28, No. 3*

p

$\text{J.} = \text{J.}$

17.38 *Allegretto* *Gounod, Mireille*

p



17.39 Canon for 3 voices J. Nares (18th century)

Section 3. The hemiola.

Example 17.40 demonstrates the “classic” sound and notation for the hemiola: one or more three-beat groupings followed by a group of three two-beat groupings. Their notation and placement in context vary widely, as can be seen in these melodies, but each expresses a 3–2 or 2–3 relationship.

17.41. In $\frac{3}{8}$: two groups of three eighth notes are followed by a group of three quarter notes within one measure of $\frac{3}{8}$.

17.42. The 3–2 relationship reversed: three groups of two eighth notes are followed by two groups of three eighth notes (2–3).

17.43. There are two successive groups of hemiolas.

17.44. The cadence usually expected for $\frac{3}{4}$, measures 7–8, is preceded by three successive groups of two.

The hemiola was used frequently in the seventeenth and eighteenth centuries but saw declining interest in the nineteenth century, except in the

music of Johannes Brahms and Hugo Wolf. The twentieth century saw its increased usage along with similar devices that expressed the revival of rhythmic freedom.

17.40 *Largo* Telemann, Sonatina for Violin and Continuo

hemiola

17.41 *Spiritoso* Bohemia

f

17.42 *Lively* Venezuela

mp
mf
mp
f

Lento

Lento

Bass clef, 3/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a treble clef and a key signature change to B-flat major. The music features a slow, melodic line with various intervals and rests, ending with a double bar line.

Im Ländler tempo

Allegro molto

6/16

mf

f

mf

1.

2.

f

17.46 *Allegro* Bach, Sonata No. 3 for Flute and Clavier

p

cresc. *mf*

17.47 Bach, Motet, Jesu, meine Freude

C minor: V^7/iv

17.48 *Allegro* Bach, Brandenburg Concerto No. 4

f *p*

cresc. *f*

p *cresc.*

f

17.49 *Allegro molto* Spain

f

ff

17.50 Schubert, *Valse sentimentale*, D. 779, No. 11

1. 2.

17.51 Canon for 3 voices Byrd

1 2 3

*

* Canon may end at this point.

Section 4. Meters of 5 and 7, and other meters.

17.52 Gently (3 + 2) Germany

p

17.53 Allegro (2 + 3) Czechoslovakia

f

17.54 Andantino Spain

mp

1. 2.

mf

mp *p*

17.55 Fast Venezuela

mf

p

p

17.56 Allegro Mexico

f



17.57 *Moderato* Mexico

mf

17.58 Canon for 3 voices Germany

1 2 3

17.59 *Pas vite* Chausson, *Le Colibri*

doux

3 3

17.60 *Allegretto* Bernstein, *Candide*, "The Ballad of Eldorado"

pp simply and gracefully

mp

cresc.

mf *p dim.*

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17.61 *Allegro spiritoso* (3 + 4) Greece

f

1. 2.

1. 2.

17.62 *Molto moderato* (4 + 3) Scotland

mp

17.63 *Allegro moderato* Croatia

f

1. 2.



17.64 Moderato Albania

mf

p

17.65 Allegro non troppo Mexico

mf

17.66 Molto moderato Elgar, Caractacus

p

3

17.67 *Molto moderato e pesante* Borodin, *Song of the Dark Forest*

p

17.68 *Andante* Nova Scotia

mf

17.69 *Presto* Mexico

2 2

17.70 Pas vite France

f

17.71 Maestoso Rimsky-Korsakov, *The Snow Maiden*

f

17.72 Andantino (♩ = 84) Mussorgsky, *Boris Godunov*

mf

17.73 Adagio Spain

mp *mf*

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

Section 5. Structured improvisation.

►► Continue this melody using mostly stepwise motion and the leap of a third between the last two notes of every measure. Try to sustain the rhythm of constant eighth notes throughout. (You may prefer to deviate from established patterns in the last measure, however.)

17.74

p

►► Elaborate the harmony indicated below each bracket using passing tones and chordal skips similar to the first measure. Although you should incorporate similar features in order to create the sense of a unified phrase, you need not adhere to a single repeating contour or rhythm. Notice that the meter consistently alternates between $\frac{3}{4}$ and $\frac{2}{4}$.

17.75

p

I vi

ii V⁷ I

➤➤ Improvise a consequent phrase to answer the antecedent phrase provided below. Try to begin the second phrase with contrasting material, but be careful to maintain the established hemiola pattern throughout. End with a very strong cadential gesture so that the final cadence sounds more conclusive than the cadence in measure 4.

17.76

6/8

RHYTHM AND MELODY

Further Subdivision of the Beat; Notation in Slow Tempi

The use of note values smaller than the divisions presented in previous chapters is relatively uncommon. Divisions smaller than those shown below are possible, but they are rarely used.

1. The beat note is divided into eight parts in simple meters and into twelve parts in compound meters. In signatures with other denominators, the beat note may be similarly divided.



For these divisions to be performed using the usual note value for one beat (as indicated by the meter signature), the tempo must be moderate to slow, but not as slow as described below.

2. The division of the beat (as indicated by the meter signature) is used as the beat-note value. When the tempo of a composition is very slow, the meter signature often does not actually express the number of beats in the measure. In a very slow $\frac{3}{4}$ measure, for example, there may actually be four beats, the eighth note receiving one beat. Similarly, in a very slow tempo, the numerator

of the meter signature for a compound meter may actually indicate the number of beats in the measure. Consequently, in a slow $\frac{3}{8}$, instead of two $\frac{1}{2}$ beats in one measure, there might be six $\frac{1}{8}$ beats in one measure.

Adagio



It is sometimes difficult to ascertain when to use the beat division as the actual beat note. Beginning with Beethoven, who first made use of the metronome, composers at times include a metronome marking for the beat division, as in melody 18.22, where the eighth note receives the beat in $\frac{3}{4}$ time, and in melody 18.23, where the subdivision, a sixteenth note, is designated as the beat in $\frac{2}{4}$ time.

When no marking is supplied by the composer, an editorial marking in parentheses is sometimes included in the score, as in melody 18.26. Such a marking is based on the composer's tempo indication or determined through knowledge of the composer's style and of historical performance precedents. When not indicated, the beat-note value must be similarly determined by the performer. But there will always be borderline cases where a slight difference in opinion can result in a different choice of beat-note value.

Section I. Rhythmic reading.

Read each example, using these metronome markings:

18.1–18.6: M.M. $\frac{1}{2}$ = 50

18.7–18.8: M.M. $\frac{1}{2}$ = 50

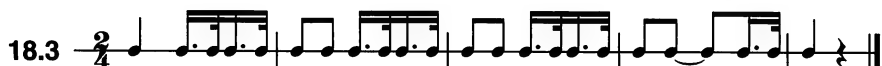
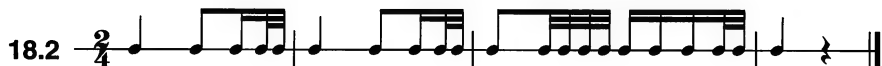
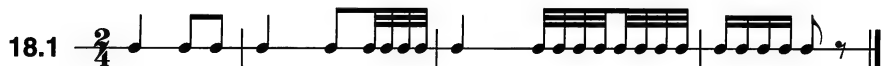
18.9–18.11: M.M. $\frac{1}{2}$ = 44

Read each example again, using these metronome markings:

18.1–18.6: M.M. $\frac{1}{2}$ = 76

18.7–18.8: M.M. $\frac{1}{2}$ = 76

18.9–18.11: M.M. $\frac{1}{2}$ = 86



18.4 $\frac{2}{4}$

18.5 $\frac{2}{4}$

18.6 $\frac{2}{4}$

18.7 $\frac{2}{2}$

18.8

18.9 $\frac{3}{8}$

18.10 $\frac{3}{8}$

18.11 $\frac{2}{4}$ $\text{♩} = 1 \text{ beat}$

Read these examples using the metronome marking M.M. ♩ = 72.

18.12

18.13

18.14

18.15

Section 2. Sight singing.

18.16

18.17

18.18 *Con moto* France

mf

mp

18.19 *Adagio* Haydn, Symphony No. 57

p

18.20 *Moderato* Haydn, String Quartet, Op. 17, No. 5

f *fz* *p* *fz*

18.21 *Andante* Haydn, Symphony No. 90

p *fz* *p* *fz* *p* *fz* *p*

18.22 *Adagio cantabile* ♩ = 72 Beethoven, String Quartet, Op. 18, No. 2

p *cresc.*

18.23 *Adagio molto e mesto* ♩ = 88 Beethoven, String Quartet, Op. 59, No. 1

p *sotto voce* *cresc.* *p* *f* *sf* *morendo*

Allegro

Verdi, *La Traviata*

18.24



Andante

Spohr, *Double Quartet*, Op. 87

18.25



Andante cantabile (♩ = 80)

Donizetti, *Don Pasquale*

18.26



mf *p*
mf
mp *mf*
p *rit.*
mf *a tempo*

18.27

Largo (♩ = 72)

Handel, *Athalia*

p *cresc.* *mp*
Fine *mp*
D.S. al Fine

Adagio (♩ = 72)

B. Marcello, *Lontananza e gelosia*

18.28

18.28 Musical score for B. Marcello's *Lontananza e gelosia*. The piece is in G major, 6/8 time, and marked Adagio (♩ = 72). The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The fifth staff concludes with a *poco rit.* (slightly ritardando) marking.

Andante con moto

Schubert, Symphony No. 5

18.29

18.29 Musical score for Schubert's Symphony No. 5. The piece is in B-flat major, 6/8 time, and marked Andante con moto. The score consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The third staff includes a triplet of eighth notes.

Andante

Haydn, *The Creation*

18.30

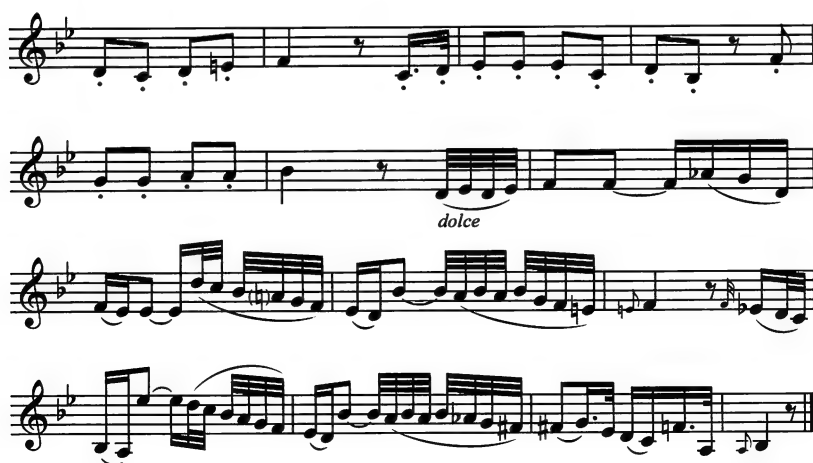
18.30 Musical score for Haydn's *The Creation*. The piece is in G major, 6/8 time, and marked Andante. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The fourth staff includes a triplet of eighth notes.



18.31 *Lentement* *Rameau, Hippolyte et Aricie*
f *3*



18.32 *Adagio, ma semplicemente* *Haydn, Symphony No. 55*



18.33 *Allegretto* Auber, *Fra Diavolo*

f

18.34 *Sostenuto* (♩ = 72) Piccini, *La buona figliuola*

mp

mf

f

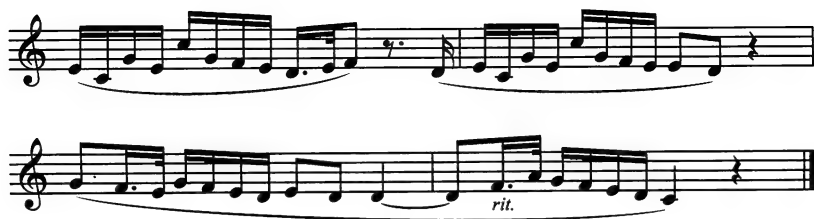
mf

mp

cresc.

f

mf



Section 3. Structured improvisation.

►► Maintaining a very slow tempo, construct a modulating phrase that follows the harmonic profile below. In general, elaboration such as passing tones and neighboring tones should fall on weak beats, while strong beats should emphasize chord tones. Try to cadence on the new tonic.

18.35

G: I vi ii V⁷ I D: vi ii V⁷ I

►► Two common cadential bass formulas appear below. Elaborate each basic framework with neighboring tones, passing tones to other chord members, and occasional chordal skips. Some chords are open to interpretation (for instance, the B \flat in the first bass line might suggest iv or ii^{o6}). Maintain a very slow tempo, and try to include some short note values such as ♪ and ♩ .

18.36

18.37

MELODY

Chromaticism (III)

Additional Uses of Chromatic Tones; Remote Modulation

Section I. Chromatic tones in less common intervals.

The chromaticism in these melodies produces intervals not frequently used. A few examples are the diminished third (19.1), the augmented fifth (19.3), the diminished fourth (19.5), and the minor ninth (19.6).

19.1 *Allegro* *Rossini, La donna del lago*

19.2 Moderato Leo Wood, "Somebody Stole My Gal"

19.3 Allegro moderato Haydn, String Quartet, Op. 77, No. 2

soito voce

19.4 *Slowly with much expression* Raymond Hubbell, *Poor Butterfly*

p *f* *p* // *rall.*

19.5 *Andante grazioso* Brahms, *Clarinet Trio, Op. 114*

19.6 *Allegretto* Haydn, *Symphony No. 52*

p *f* *p* *f*



19.7 Canon for 3 voices Couperin

Four staves of musical notation for 'Canon for 3 voices' by Couperin. The first staff is marked with a '1' and the second with a '2'. The third staff has a '3' above it. The music is in G major, 3/4 time.

19.8 Andante Handel, *Imineo*

Four staves of musical notation for 'Andante' by Handel, titled 'Imineo'. The music is in D major, 6/8 time.

19.9 Allegro Schumann, String Quartet, Op. 40, No. 1

mf

cresc.

sf

p

19.10 Sehr mässig Wolf, Nimmersatte Liebe

p

rit.

a tempo

poco rit.

immer erregter

rit.

zart

rit.

a tempo



19.11 Canon for 3 voices Haydn

Section 2. The Neapolitan sixth.

The distinctive chromatic melody tone $\flat\hat{2}$ usually implies the use of a major triad whose root lies a minor second above the tonic (in C major or C minor, $D\flat$ – F – $A\flat$). In harmonic study, this chord is commonly known as the Neapolitan triad (the origin of the name is unknown) and may be represented by the symbol “ $\flat II$ ” or “ N .” The chord is typically found in first inversion ($\flat II^6$ or N^6) and leads to the dominant, either directly, through a cadential $\hat{6}$ chord, or through $vii^{\circ 7}/V$.

In melodic writing, examples of the Neapolitan triad as three successive tones are not common. Nevertheless, example 19.12 shows the complete triad in both ascending and descending form; see also example 19.18. It

19.12

19.13

344

19.14 *Grazioso* Rimsky-Korsakov, *The Snow Maiden*

pp

19.15 *Allegro ben moderato* Meyerbeer, *L'Africaine*

f

19.16 *Moderato* Sicily

mf *mp* *mp*

19.17 *Allegro* Mozart, Clarinet Quintet, K. 581

p f p f p

f p f p

19.18 Schubert, *An Mignon*, Op. 19, No. 2

19.19 *Mässig* Schubert, *Der Müller und der Bach*

Fine

D.C. al Fine

19.20 *Andantino* Franz, *Mutter, o sing' mich zur Ruh'*

p



19.21 *Ziemlich lebhaft* Schubert, *Des Sängers Fluch*, Op. 139

f



19.22 Bach, *Mass in B Minor, Agnus Dei*, BWV 232



19.23

Schumann, String Quartet, Op. 41, No. 3

Tempo risoluto

sempre f

Section 3. Remote modulation.

A modulation to any key other than a closely related key is known as a *remote* (or *foreign*, or *distant*) modulation.

19.24

Langsam

Schubert, Spät schon, wenn schon längst

p

f

p

mf

f

p

mf

f

p



19.25 *Langsam* Schubert, *Wehmut*, Op. 22, No. 2

19.26 *Mässig* Schubert, *Jüngling am Bache*, Op. 87, No. 3

19.27 *Andante con moto* Berlioz, *The Damnation of Faust*

p

sf

19.28 *Allegretto grazioso* Brahms, *Ständchen*, Op. 106, No. 1

p

cresc.

f

p

D.S. al Fine

19.29 *Langsam* Schubert, *Sehnsucht*, D. 516



Andante poco mosso

Offenbach, *Tales of Hoffman*

19.30



Moderato poco allegretto

Mussorgsky, *Khovanschina*

19.31

Moderato poco animato

Saint-Saëns, *Les Barbares*

19.32

Allegro

Berlioz, *The Damnation of Faust*

19.33



19.34 *Andante* Mendelssohn, *Keine von der Erde schönen*, Op. post.

p *< sf* *p* *< sf* *cresc.* *p* *dim.* *cresc.* *f* *p* *p* *cresc.* *f* *sempre f* *p* *dolce*

Andantino maestoso

Rossini, *Le Chant des Titans*

19.35

Waltz tempo

Schubert, Waltz, Op. 9, No. 14

19.36

19.37 *Langsam*

p

rit. *p*

rit. a tempo

rit.

19.38 *Più animato* Borodin, *Song of the Dark Forest*

cresc.

f *ff*

mf cresc. *f*

19.39 Adagio Schubert, Mass in A^b Major

Section 4. Structured improvisation.

►► Improvise a consequent phrase to answer the antecedent phrase provided below. Maintain a similar rhythmic profile, and try to incorporate several chromatic notes—particularly those borrowed from the parallel minor key.

19.40

►► Elaborating the harmonic framework indicated below, improvise two four-measure phrases with an antecedent-consequent relationship.

19.41

b: i i ♭II V i ♭II V⁷ i
(Neapolitan)

➤➤ Improvise a modulating melody following the harmonic outline provided below. At first, you may want to restrict yourself to simple arpeggiations around the key change. Once the progression becomes more familiar, you will be able to elaborate all of the chords more consistently.

19.42



C:

I

V⁷

I

♭II

Ab: IV

V⁷

I

IV

V⁷

I

MELODY

The Diatonic Modes

The term *mode* refers to the arrangement of whole steps and half steps (or sometimes other intervals) to form a scale. In contrast to the present common use of major and minor modes, pre-seventeenth-century music was largely based on a system of six modes. These modes are also very common in folk music of the Western world. They were virtually neglected by composers of the seventeenth, eighteenth, and nineteenth centuries, but have again found favor in the twentieth and twenty-first centuries with composers of both serious and popular music.

The modes used in this chapter are those known variously as the *diatonic modes*, the *church modes*, the *ecclesiastical modes*, or the *medieval modes*.

<i>Mode</i>	<i>White-note scale on keyboard</i> ¹	<i>Characteristic</i>
Aeolian	A	Same as natural (pure) minor
Ionian	C	Same as major
Dorian	D	Similar to natural minor but with a raised sixth scale step
Phrygian	E	Similar to natural minor with a lowered second scale step
Lydian	F	Similar to major with a raised fourth scale step
Mixolydian	G	Similar to major with a lowered seventh scale seventh scale step

¹ The mode on B, sometimes called *Locrian*, was not useful because of the interval of a tritone between tonic and dominant.

As an example, the Dorian mode can be realized by playing on the piano an ascending scale consisting of white keys only, starting on D. This results in a scale whose pattern of whole steps and half steps differs from the patterns of the well-known major and minor scales. This Dorian scale sounds somewhat like a minor scale but differs from D minor in that the sixth scale step is B \sharp rather than B \flat . The Dorian mode on D, therefore, has a signature of no sharps and no flats, although it is often found with a signature of one flat (D minor), with B \sharp indicated throughout the composition.

Modes can be transposed to begin on any pitch or letter name. To transpose the Dorian mode to G, as in melody 20.6, note that the minor mode on G has two flats; raising the sixth scale step cancels the E \flat , leaving one flat (B \flat) in the scale. Usually the key signature uses those sharps or flats needed for its scale. In melody 20.20, the mode is Dorian on E; the key signature is two sharps, accommodating the C \sharp found in this scale—E F \sharp G A B C \sharp D E. The signature of the parallel major or minor key may also be used. In melody 20.21, the mode is Mixolydian on A \flat . The key signature is four flats, that of a major key on A \flat . In the melody, a flat is added before each G($\hat{7}$)—A \flat B \flat C D \flat E \flat F G \flat A \flat .

A modal melody can be found with one or more scale steps not used, making positive identification of the mode impossible. A melody with the tonic note D, using the pitches D E F G A–C D, could be Dorian with B missing or transposed Aeolian with B \flat missing (see melody 20.7).

Section I. Folk music.

Aeolian mode: A B C D E F G A

20.1 *Moderato* Slovakia

Dorian mode: D E F G A B C D

20.2 *Moderato* Germany

Phrygian mode: E F G A B C D E

20.3 Allegretto Anon. (13th century)

p *mp* *mf* *f* *cresc.* *decresc.* *p*

Lydian: F G A B C D E F

20.4 Adagio Iceland

p *mf* *p*

Mixolydian: G A B C D E F G

20.5 Allegro England

f *mf* *cresc.* *f* *mf*

Dorian, transposed: G A B \flat C D E F G

20.6 *Allegro* England

f

dim. *rit.* *p*

Scale without $\hat{6}$: D E F G A-C D

20.7 *Slow* Newfoundland

p

mf

p

20.8 *Con moto* Massachusetts

f

f

20.9 *Moderato* France

mf

p

20.10 *Allegro* Massachusetts

f

mf

20.11 *Andante* Scotland

f

mf

f *mf* *mp*

20.12 *Jovially* England

f

1.

2.

p *cresc.* *f*

20.13 Andante Canada

p

20.14 Moderato Spain

mp *mf*

1. 2.

20.15 Con spirito England

mf *f* *mf*

In number 20.16, $\hat{7}$ is raised when progressing directly or indirectly to the tonic tone.

20.16 Kentucky

20.16

rit.

p

pp

20.17 Tempo giusto Hungary

20.17

f

20.18 Allegretto Andalusia

20.18

mp

mp

mf

20.19 *Allegro* Spain

20.20 *Alla marcia* France

20.21 *Adagio* Scotland

mf

f

Fine

D.C. al Fine

20.22 *Moderato* Spain

mp

20.23 *Con moto* Newfoundland

mp

mf

p

mf

20.24 Allegro moderato England

Section 2. Composed music.

In pre-seventeenth-century composed music, notes were sometimes altered by means of a device known as *musica ficta* (“feigned music”). Although the accidentals were not actually written, performers recognized that certain chromatic inflections were implied by the composer (either for aesthetic or practical reasons, such as avoiding augmented or diminished intervals). One particularly common example occurs at cadences: if $\hat{7}$ falls a whole step below $\hat{1}$, it is frequently raised a half step (comparable to the later practice of raising $\hat{7}$ in minor keys). In modern editions, an accidental is written *above* the note that was probably intended to be altered. Applying *musica ficta* affects the music’s performance, but the mode is considered unchanged, as shown below.

20.25 Mixolydian Dorian

Obrecht, *Tsat een cleyn meiskin*

20.26



Jacobus Vaet, Ave Maris Stella

20.27



Williaert, Allons, allons gay

20.28





Bartlet, A Pretty Pretty Ducke

20.29



Canon for 4 voices

Billings

20.30

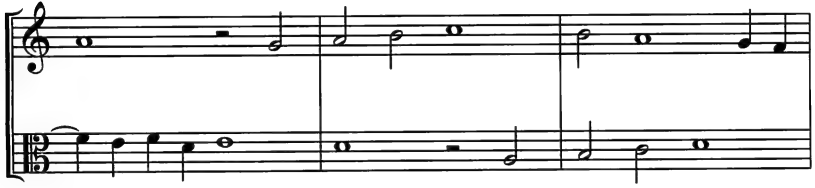


20.31 *Allegro vivace* Vaughan Williams, *The Wasps of Aristophanes*

20.32 *Moderato* Ravel, *Chanson de la mariée*

20.33 Vincenzo Galilei, *Contrapuncti*

20.34



20.35



20.36

This musical score is for a piece by Heinrich Schütz, titled "Bicinien, No. 18". The score is presented in six systems, each consisting of a vocal line (treble clef) and a lute line (treble clef). The key signature is one flat (B-flat), and the time signature is common time (C). The score begins at measure 20.36. The vocal line features a variety of note values, including minims, crotchets, and quavers, often with slurs. The lute line provides a rhythmic accompaniment with patterns of eighth and sixteenth notes, and rests. The piece concludes at measure 20.41 with a final cadence in the vocal line and a whole note in the lute line.

20.37



20.38



20.39 Largo Tallis, *Why Fumeth in Sight?* (1567) *

(Melody in Tenor)

* This melody was used by Ralph Vaughan Williams in his *Fantasia on a Theme of Thomas Tallis*.



Section 3. Structured improvisation.

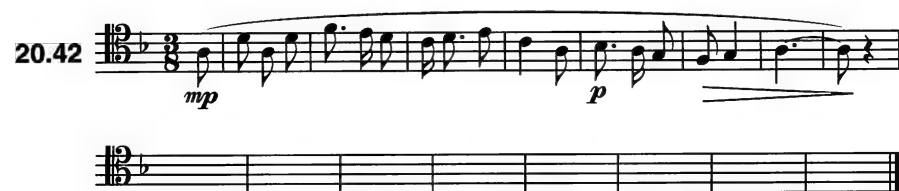
►► Using entirely stepwise motion, follow the suggested rhythm to create a G Dorian melody. Plan ahead so that you will end on G. (Note: You may wish to repeat this exercise in different modes.)



►► Complete the partial melody below, including a balanced mixture of stepwise motion and leaps. A rhythm has been suggested. Be careful not to stray from the Mixolydian mode.



►► Improvise a consequent phrase to answer the antecedent phrase provided below. Be careful to maintain the Aeolian mode, and focus on approaching the final D in a properly cadential manner.



RHYTHM AND MELODY

The Twentieth Century

Presented in this chapter is a short introductory study of rhythmic and melodic writing in the twentieth century. During that time and into the twenty-first century, most composers of “serious music” have turned away from the precepts and methods of the preceding 300 years (Bach through Wagner), and instead have explored many new ways of expressing themselves in melody, harmony, and rhythm. The result has been a large catalogue of varying compositional styles, in contrast to the single “common practice” style featured in earlier chapters. The music examples that follow illustrate some of the new concepts that many such composers have developed in order to achieve basic characteristics differing from those of earlier periods.

Section I. Meter and rhythm. Rhythmic reading.

Meter in music is no longer bound to a system of regular recurring accents and an equal number of beats in each measure. As an example, changing meters and less common meter signatures, similar to those seen in Chapter 17, are widely used. In any meter, bar lines no longer necessarily imply regularly recurring strong and weak beats, nor do meter signatures necessarily indicate the location of primary accents. Rhythmic patterns can be indicated by beaming of note values, phrase marks, and other notational devices. Bar lines, then, often function simply as a guide to the eye.

The rhythmic reading examples in this chapter illustrate some of the rhythmic and metrical practices that arose in the twentieth century and are not typical of common-practice music.

21.1 Igor Stravinsky

21.2 Béla Bartók

21.3 Luigi Dallapiccola

21.4 Stravinsky

21.5 Bartók

Elliott Carter

21.6

Olivier Messiaen

21.7

* No meter signature

Aaron Copland

21.8

Alban Berg

21.9

21.10 Carter

21.11 Arnold Schoenberg

Section 2. Extensions of the traditional tonal system.

Tonality did not by any means disappear at the end of the nineteenth century. However, many composers began to use traditional tonal features more flexibly. For instance, some music employs familiar diatonic collections without projecting a functional harmonic progression in the background (21.14), while other music provides fleeting glimpses of conventional harmony in the context of a rapidly shifting tonal center (21.28). Sometimes the melody seems to obscure the underlying harmony (21.20), suggesting a kind of hazy tonality where we can only barely recognize customary elements through the blurred sonic image.

To sight sing these melodies, first scan them for passages where the diatonic collection and/or the underlying harmony is clear. During these sections, it is appropriate to apply the solmization system you prefer for more traditional tonal music. When the collection or tonal center changes suddenly, focus on rapidly shifting the syllables. (This procedure will be familiar from navigating modulations in previous chapters.) When you encounter more ambiguous segments, employ a tonally neutral strategy such as intervals or letter names.

21.12 Scherzando, non rubato Bartók, *Three Hungarian Folksongs from Csik*, Sz. 35a

p *poco accel.*

a tempo *p* *poco accel.*

ritard.

21.13 Canon for 4 voices Con slancio Benjamin Britten, *Peter Grimes*

1

2

3

4

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21.14 With quiet grace

mp *mf* *mp* *more slowly mf* *poco f* *mp*

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21.15 Assez vif et triste Ned Rorem, *Poèmes pour la paix*, "Sonnet"

mp *mp* *mf*

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21.16 Allegro Bartók, String Quartet No. 3

mf *cresc.* *f*

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21.17 Allegretto Jerome Kern, "Till the Clouds Roll By"

mf *cresc.* *f*

21.18 Vivace Seymour Barab, A Child's Garden of Verses

mf *p* *cresc.* *f*

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21.19 *Allegro* Maurice Ravel, *Schééhérazade*

p

Trés lent

rall.

pp

Modéré

21.20 *Rêveusement lent* Debussy, *En Sourdeine*

p

pp

poco cresc.

Lent

p

21.21 *Allegretto scherzando* Claude Debussy, *Fêtes Galantes*, "Fantoches"

p *mf* *f* *p*

21.22 *Fast* Samuel Adler, *Nothing Is Enough!*

ff *mf sub.* *f*



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21.23 $\text{♩} = 80$ *Meno mosso* $\text{♩} = 76$ Dominick Argento, *Postcard from Morocco*

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21.24 *Lively and rhythmic* Britten, *Midsummer Night's Dream*

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21.25 *Flowing* Paul Hindemith, *Das Marienleben*, Op. 27

mf *p* *mf* *poco f* *p*

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21.26 *Andante pastorale* Sergei Prokofiev, *The Voice of Birds*, Op. 36, No. 2

p *express.*

21.27

Allegro moderato

Martin Mailman, *Geometrics No. 4, Op. 43*

mp

f

ff

ffp

ff

f

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21.28

Andante affettuoso

Vincent Persichetti, *Serenade No. 12, "Arietta"*

p dolce espr.

mp

mp

cresc.

f

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Scherzando Stravinsky, Renard

21.29 *p*

Agitato ($\text{♩} = 126$) William Walton, Troilus and Cressida

21.30 *mp* *f*

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Allegro gioiale Walton, Partita for Orchestra

21.31 *p espr.* $(\text{♩} = \text{♩})$



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21.32 *Molto allegro* Richard Strauss, *Elektra*

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21.33 *Poco meno mosso* Leonard Bernstein, *Candide*, "Paris Waltz Scene"

rubato

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21.34 *Lebhaft* Hindemith, *Mathis der Maler*

cresc.

fff

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21.35 *Allegretto* Dmitri Shostakovich, *Symphony No. 10*



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21.36 *Molto vivace* Bartók, String Quartet No. 6

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21.37 Rhythmique $\text{♩} = 80$ Arthur Honegger, *Pacific* 231

marcato

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21.38 Parlando ($\text{♩} = 69-63$) Bartók, "My Love," Op. 15

p

cresc.

poco f

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21.39 Allegro appassionato Karol Szymanowski, "Werbung"

p

f

f

p

mf

ff

21.40 *Meno mosso* ♩ = ca. 88 Witold Lutosławski, "The Lime Tree in the Field"

pp *accelerando*

Precipitando ♩ = ca. 60

poco f

rit. *Sostenuto* *pp*

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Section 3. Symmetrical collections; the whole-tone and octatonic scales.

A substantial number of post-tonal compositions use special collections that are often described as *modes of limited transposition* or *transpositionally symmetrical scales*. These scales are constructed using a repeating interval pattern (such as M2–M2–M2–M2–M2 or M2–m2–M2–m2–M2–m2–M2–m2, as seen below); consequently, they produce an equivalent collection when transposed by some intervals (unlike the diatonic scale, which has twelve distinct transpositions). Two of the most important examples are shown here.

whole-tone scale (two transpositions)

octatonic scale (three transpositions)

Just as identifying diatonic segments facilitates rapid and accurate sight singing of tonal and quasi-tonal literature, recognizing whole-tone and octatonic passages can lead to superior sight singing of certain post-tonal literature. To take advantage of this knowledge, however, a musician must first be able to sing the scales fluently.

The melodies in this section include at least one passage based on a mode of limited transposition. Before you begin sight singing, scan the melodies for passages involving a familiar collection (whole tone, octatonic, or diatonic). Actively concentrating on the distinctive sound and characteristic intervals of each scale will help to keep you oriented during these portions of the melody.

21.41 Not too fast and well pronounced Kurt Weill, *Lady in the Dark*, "Tschaikowsky"

p There's Ma - li - chev-sky, Ru - bin-stein, A - ren - sky and Tschai - kow - sky, Sa - pel - ni - koff, Di - mit - ri - eff, Tsche - rep-nin, Kry - ja - now-sky, Go - dow-sky, Ar - tei - bou - cheff, Mo - ni - usz - ko, A - ki - men-ko, So - lo - vi - eff, Pro - ko - fi - eff, Ti - om - kin, Ko - rest - chen - ko. *mp* There's Glin - ka, Win - kler, Bort - ni - an - sky, Re - bi-koff, Il - yin-sky, There's Medt-ner, Ba - la - kir - eff, Zo - lo - tar - eff and Kvo - schin - sky.

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21.42 *Triste et lent* Debussy, *Fêtes Galantes II*, "Colloque Sentimentale"

p *molto dim.* *pp*

21.43 *Allegro* Bartók, *Two Pictures*, Sz. 46

21.44 *Plus lent* (♩ = 60) Nadia Boulanger, "Élégie"

rit.

21.45 *Andante* (♩ = 108) Bartók, *Mikrokosmos*, No. 136, "Whole-Tone Scale"

p dolce *mp*

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21.46 *Modéré (mais sourdement agité)* Debussy, *Fêtes Galantes II*, "De Grève"

p *pp* *crescendo* *scherzando* *p*

21.47 *Modéré* Debussy, *Fêtes Galantes II*, "Les Ingénus"

p

21.48 *Très lent* Ravel, "Si Morne"

p

21.49 *Andante* $\text{♩} = 96$ Rimsky-Korsakov, *Kashchey the Deathless*

p



21.50 *Allegro molto* ♩ = 104 Lutosławski, "Bukoliki"

sub. *p* cresc.

f

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21.51 *Andantino* ♩ = 92 Stravinsky, Octet for Wind Instruments

ben cantabile *mp*

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21.52 Allegro ♩ = 126–138 Bartók, *Two Pictures*, Sz. 46

f

5

5

5

21.53 Allegretto mosso ♩ = 126 Rimsky-Korsakov, *Kashchey the Deathless*

♩ = 126

Section 4. Freely post-tonal melodies; twelve-tone melodies.

The melodies in this section are freely chromatic, not oriented around conventional harmonic progressions or widely recognized scales (other than the chromatic scale). Sight singing them requires a flexible strategy: scan a melody for short segments that form a subset of a familiar collection, repeat a prominent motive, emphasize a specific interval, and so on. In order to take full advantage of your many skills, you may need to change your focus judiciously from moment to moment in response to the changing context.

21.54 *Andante amoroso* Berg, *Lyrische Suite*



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21.55 $\text{♩} = 100$ Thomas Clark, *Isostrata*



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Largo (♩ = 38–40)

espressivo, ma semplice

Dallapiccola, *Frammenti di Saffo*

21.56

Musical score for Dallapiccola's *Frammenti di Saffo*. The score is in 4/4 time and consists of four staves. The first staff begins with a *mf* dynamic and a crescendo leading to a *p* dynamic. The second staff starts with *mf*, features a quintuplet (5) and a triplet (3), and ends with a *p* dynamic. The third staff contains a triplet (3). The fourth staff shows a dynamic progression from *mf* to *f*, then *meno f*, and finally *p* and *pp*.

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Sehr langsam

Schoenberg, "Schenk mir deinen goldenen Kamm," Op. 2

21.57

Musical score for Schoenberg's "Schenk mir deinen goldenen Kamm," Op. 2. The score is in 3/4 time and consists of five staves. The first staff begins with a *p* dynamic. The subsequent staves continue the melodic line with various intervals and rests, maintaining the *p* dynamic throughout.

21.58 *Sehr fließende Achtel* Anton Webern, *Gesang einer gefangenen Amsel*, Op. 14, No. 6

ppp *pp* *ppp* *zögernd - - - tempo* *poco rit.* *p* *pp* *ppp*

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21.59 *Mässig* Schoenberg, *Das Buch der hängenden Gärten*

p *4* *4* *rit.*

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21.60 $\text{♩} = 126$ Stravinsky, *Rite of Spring*

sempre f secco *4* *4* *4*

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Twelve-tone (or *dodecaphonic*) music derives its material from a twelve-row (or *series*), which is an ordering of all twelve distinct pitch classes.¹ Composers typically transform the original row using a variety of operations, including transposition, inversion, and retrograde.² If you examine the next set of melodies, you will find that each one begins with a presentation of the complete chromatic collection. Melody 21.61 contains only one state of the row, but in melodies 21.62 and 21.63 you should be able to determine a specific relationship between the different row forms.

Notice that composers sometimes repeat notes within a row, and the order of the notes in the row does not necessarily correspond with musical phrases. Can you guess the next few notes that follow the excerpt in melody 21.63?

Stravinsky, *Elegy for J.F.K.*

mp tranquillo

3

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♩ = 92

Stravinsky, *Canticum Sacrum*

The image shows the first three measures of a musical score for Stravinsky's Canticum Sacrum. The music is written on three staves in 4/8 time. The key signature has one flat (B-flat). The tempo is marked as ♩ = 92. The notation includes various rhythmic values, accidentals, and a triplet in the third measure.

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Leggiero (like a quick, dark dream)
(♩. = 100)

Bernstein, *Songfest*,
"The Pennycandystore Beyond the El"

p

2

¹The designation *serial music* is more general, referring to compositions based on an ordered series of any length. Although the ordering usually affects pitch, it could also involve durations, dynamics, orchestration, or any other musical parameter.

²Inversion and retrograde may be informally described as “upside down” and “backwards,” respectively.



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Section 5. Duets.

21.64 Adagio $\text{♩} = 84$ Jack Beeson, Lizzie Borden

pp

mp *poco f* *mp*

sub. pp *poco cresc.* *mp* *p*

p poco cresc.

p

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21.65

Tranquillo (♩. = 56)

Vaughan Williams, Symphony in E Minor

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21.66

Con moto ♩ = 110

Bartók, Mikrokosmos, No. 101, "Diminished Fifth"



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21.67



Stravinsky, *The Rake's Progress*



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21.68 Andante ♩ = 108 Bartók, *Mikrokosmos*, No. 136, "Whole-Tone Scale"

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21.69 Expressive Glenn Caluda, *Four Introspections for Solo Guitar*

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21.70 Sostenuto ♩ = ca. 100 Lutosławski, "The Lime Tree in the Field"

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21.71

Allegro

Merrill Ellis, Quintet for Oboe and Strings

The image shows a musical score for measures 21.71 to 21.74. It consists of three systems of staves. The top staff is for the Oboe, and the bottom staff is for the Strings. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The first system (measures 21.71-21.72) shows the Oboe playing a melodic line with a *mf* dynamic, while the Strings play a rhythmic accompaniment. The second system (measures 21.73-21.74) shows the Oboe playing a melodic line with a *mp* dynamic, while the Strings play a rhythmic accompaniment. The third system (measures 21.75-21.76) shows the Oboe playing a melodic line with a *sf* dynamic, while the Strings play a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

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21.72

 $\text{♩} = 120$ William P. Latham, *Epigrammata*

pp (breathy)

pp (breathy)

f

f

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Allegro molto

21.73

The musical score is written for piano and consists of four systems of staves. The key signature is B-flat major (three flats) and the time signature is 3/4. The first system shows the beginning of the fugue with a treble clef staff and a bass clef staff. The second system continues the melody in the treble staff and adds a bass line. The third system shows the melody moving to the bass staff. The fourth system shows the final measures of the fugue, ending with a double bar line.

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21.74 Allegro Bartók, String Quartet No. 4

p *p* *cresc.*

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Section 6. Structured improvisation.

►► The written portion of melody 21.75 revolves around one of the whole-tone collections. Complete it using only notes from the *other* whole-tone collection. Try to include at least one leap.

21.75

f

other whole-tone collection

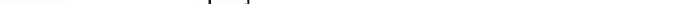
21.76

(a) whole tone



(b) octatonic



21.77 

APPENDIX A: RHYTHM SOLMIZATION

There are innumerable rhythm solmization systems, but, despite their differences, most of them fall into four general categories:

- syllables emphasizing serial order
- syllables conveying metrical hierarchy
- syllables reflecting duration
- familiar words associated with specific rhythmic patterns

Many systems emphasize serial order—that is, where subdivisions fall within each beat and/or where beats fall within each measure. North American instrumentalists are often taught to count an entire measure of sixteenth notes in $\frac{2}{4}$ as *one-ee-and-ah*, *two-ee-and-ah* (often represented in print as *1-e-&-a 2-e-&-a*). Someone using the Takadimi system (developed by Richard Hoffman, William Pelto, and John W. White) would perform the same rhythm as *tah-kah-dee-mee*, *tah-kah-dee-mee* (written *ta-ka-di-mi*); notice that although subdivisions of beats are serialized in Takadimi, the beats themselves are not (i.e., all beats start with *ta*). Musicians who learn *1-e-&-a* for simple meters unfortunately are rarely taught to reflect the primary beat in compound meters; they tend to perform six eighth notes in $\frac{3}{8}$ as *one-two-three-four-five-six*, for example. Others borrow Allen I. McHose and Ruth N. Tibbs's preferable compound meter syllables, performing the same rhythm as *one-lah-lee*, *two-lah-lee* (*1-la-li 2-la-li*), appropriately communicating two beats per measure. Takadimi practitioners are invariably taught to express the primary beat divisions in compound meters as *tah-kee-dah*, *tah-kee-dah* (*ta-ki-da*), which also communicates two beats per measure.


A popular system conveying metrical hierarchy was developed by Edwin Gordon. Someone using this method will perform a note falling on any beat as *doo* (written *du*), while any notes that fall on the primary division of the beat are pronounced *day* (written *de*) in simple meters and *dah dee* (written *da di*) in compound meters. Notes on the weaker subdivision of the beat (e.g., the second and fourth sixteenth notes in $\frac{4}{4}$ or the second, fourth, and sixth sixteenth notes in $\frac{6}{8}$) are all pronounced *ta*. Thus, Gordon-inspired systems will use the same syllable to represent notes initiated on equally strong (or weak) portions of the beat, regardless of precisely where they fall within the measure. Notice the contrast with the Takadimi system, which provides a unique syllable to each subdivision within any given beat.

All of the systems mentioned thus far convey a note's starting point but not how long it lasts or how it is notated. For instance, two quarter notes in $\frac{4}{4}$, two dotted quarter notes in $\frac{6}{8}$, and two half notes in $\frac{3}{2}$ will all be performed the same way. A note of any length (half note, quarter note, eighth note, etc.) that falls on the downbeat will be performed the same way; however, that same note will be performed differently if it initiated off the beat (e.g., between the first and second beats of the measure). Some musicians prefer to use a very different solmization system that emphasizes a note's length rather than its onset relative to the underlying meter.

Perhaps the best-known approach reflecting duration is attributed to Zoltán Kodály (who adapted an existing system developed by Émile-Joseph Chev  ). Although the specific syllables used vary slightly, the guiding principle is that notes that look the same generally receive the same syllable. For instance, a half note is pronounced *too*, a quarter note is pronounced *tah* (written *ta*), and eighth notes are pronounced *tee* (*ti*)—and this is true whether the meter signature is $\frac{4}{4}$ or $\frac{3}{4}$ or $\frac{6}{8}$, and regardless of where the note falls relative to the beat. In other words, duration-based systems reflect a note's appearance rather than its value in context (i.e., whether it represents a whole beat or a fraction of a beat, and whether it falls in a metrically strong or weak location). Some North Americans use an equivalent system that modifies our standard names for note values: for instance, a half note is *half*, a quarter note is *quart*, and an eighth note is *eighth* (or simply *eight*, because it is easier to say quickly); dotted notes may be conveyed by adding the syllable *dot*, although this will affect the rhythmic performance. For ease of pronunciation, duration-based systems often use pairs of syllables for short notes; for instance, four sixteenth notes might be performed *ti-ka-ti-ka*, *ti-ri-ti-ri*, or *six-teen-six-teen*.

Rhythmic speech cues are by their very nature idiosyncratic and tend to have some built-in amusement value, but they can also be extremely effective and have been favored by some prominent music educators, most notably Carl Orff. Specific words are carefully chosen not only for their syllable count but also for their accentuation and characteristic rhythm in natural speech. For instance, *watermelon* might convey four sixteenth notes in $\frac{4}{4}$, whereas *penny* might suggest a sixteenth note followed by a dotted eighth note.

For the sake of comparison and further clarification, two sample rhythms (one in simple meter and one in compound meter) are shown below with a variety of solmization systems.

3/4          

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<i>a</i>	1	2	la	li	1	ta	la	ta	li	ta	2	ta	li	1	2	la	1
<i>b</i>	ta	ta	ki	da	ta	va	ki	di	da	ma	ta	di	da	ta	ta	ki	ta
<i>c</i>	du	du	da	di	du	ta	da	ta	di	ta	du	ta	di	du	du	da	du
<i>d</i>	tam	ti	ti	ti	ti	ka	ti	ka	ti	ka	ti	ka	ti	tam	ti	ta	toom
<i>e</i>	quart dot 8	8	8	six-	teen six-	six-	teen six-	teen	8 dot	teen 8	quart dot 8	8	quart half dot	8	quart half dot	8	
<i>f</i>	bear	straw-ber-	ry	pur-	ple al-	li-	ga-	tor	mas-	to-	don	bear	man-go	lamb			

It is possible to combine aspects of different systems; for instance, one could easily say beat numbers rather than *du* in the Gordon system. Also, speech cues are often employed strategically to learn especially challenging rhythms, and they need not be maintained once a new pattern is mastered. Even musicians who ordinarily prefer a more systematic method often suggest performing quintuplets as *hippopotamus* or *university*.

So many rhythmic solmization systems exist that it is impossible to include them all in this appendix; furthermore, the systems represented have numerous minor variations. You may use an effective system that does not appear above. The important thing is to adopt an approach that helps you to understand and master new rhythms and enables you to perform them comfortably at a brisk tempo.

APPENDIX B: PITCH SOLMIZATION

Different pitch solmization systems are categorized primarily by two independent features: whether a note receives the same name regardless of the music's key, and whether a note receives the same name regardless of whether it is preceded by an accidental. The former distinguishes fixed systems from movable systems; the latter distinguishes inflected systems from uninflected systems.

MOVABLE SYSTEMS

Movable systems promote relative pitch, fostering a general sense of tonal function and facilitating transposition skills. Movable-*do* solfège with *do*-based minor and scale-degree numbers are best suited to common-practice tonal music, while movable-*do* solfège with *la*-based minor is arguably more appropriate for modal music and some folk music.

1. **Movable-*do* solfège with *do*-based minor.** The tonic of any key is called *do* (pronounced *doe*). In a major key, the remaining notes of the ascending scale are *re* (pronounced *ray*), *mi* (pronounced *mee*), *fa*, *sol* (pronounced *so*), *la*, and *ti* (pronounced *tee*). Movable-*do* practitioners almost invariably convey chromatic inflection: the vowel for any raised note is changed to *i* (pronounced *ee*), and the vowel for most lowered notes is changed to *e* (pronounced *ay*), with the exception of *re*, which must be lowered to *ra*.¹ Thus, the ascending natural

¹ Although *e* is generally pronounced *ay*, some instructors advocate the vowel sound *eh* (e.g., *reh* rather than *ray* for the second scale degree) to facilitate good intonation on sustained notes.

minor scale in this system is *do re me fa sol le te do*, emphasizing the consistent function of scale degrees (such as the tonic) that are shared with the parallel major scale.

2. **Movable-do solfège with la-based minor.** This approach may be understood as privileging the connection between relative keys (such as C major and A minor) rather than parallel keys (such as C major and C minor). Although major keys are oriented around the tonic *do*, minor keys use *la* for the tonic. The ascending natural minor scale in this system is performed *la ti do re mi fa sol la*; using the inflections described above, the ascending melodic minor scale would be performed *la ti do re mi fi si la*. Musicians who regularly perform modal music often prefer this system, using solfège to help orient the naturally occurring half steps (*mi-fa* and *ti-do*). Notice that, in this approach, solmization is not intended to reflect any kind of tonal hierarchy: *do* is not necessarily the “home” note. (Music in the Dorian mode will likely end on *re*, for instance.)
3. **Scale-degree numbers.** In this system, notes in any major or minor key are named by their scale-degree numbers; any ascending major or minor scale is therefore $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{1}$ (some people prefer to end with $\hat{8}$, which is also perfectly acceptable). The caret means “scale degree,” and although ordinarily $\hat{2}$ would be read aloud as *scale-degree two*, for sight-singing purposes only the number itself is sung. To avoid altering rhythms, $\hat{7}$ is almost invariably performed as *sev* (rather than *seven*). Scale-degree numbers do not convey mode or chromatic inflection: *three* refers to the third scale degree in both major and minor keys, and most people identify both $\uparrow\hat{7}$ and $\downarrow\hat{7}$ as *sev*. However, some musicians who prefer an inflected system invent ways to express chromatic information using hand signals or changes in pronunciation (saying, for instance *shore* rather than *sharp four* for $\sharp\hat{4}$ and *flee* rather than *flat three* for $\flat\hat{3}$).

FIXED SYSTEMS

Fixed systems promote absolute pitch (informally known as “perfect pitch”) and may lead to superior clef reading. They can be used equally well for tonal, post-tonal, and modal music.

1. **Letter names.** North American musicians are quite familiar with this system, since we normally identify notes with letters, and these letter names do not vary from key to key. For instance, middle C remains *C* whether it is $\hat{1}$ in C major, $\hat{5}$ in F major, or $\hat{1}\flat$ in E \flat minor. Unfortunately, the application of flats and sharps also adds syllables in this system (e.g., *F-sharp* rather than *F*), and this interferes with rhythm when sight singing. Some musicians avoid this by treating the system as uninflected—referring, for instance, to D, D \sharp , and D \flat simply as *D*. To convey chromatic inflections monosyllabically, others employ an adaptation of the German system: sharp notes start with their associated letter followed by *is* (pronounced *ees*), while flat notes start with their associated letter followed by *es* (pronounced *ess*). Using this system, for instance, G \sharp is *Gis* (pronounced *geese*) and G \flat is *Ges* (pronounced *guess*). The exceptions to this pattern are A \sharp (*ace*) and A \flat (*ice*).
2. **Fixed-do solfège.** Outside of North America, many musicians learn to identify notes with fixed solfège labels rather than letter names: the note that North Americans call C is *do*, D is *re*, and so on. Like letter names, fixed-do solfège does not vary according to key, so *do* does not necessarily refer to the tonic note; in F major, for example, the tonic is called *fa*. Although most fixed-do

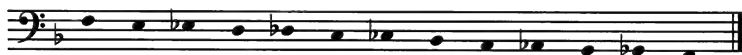
practitioners use an uninflected system (e.g., A, A \flat , and A \sharp are all *la*), chromatic inflections are easily conveyed using the system described earlier for movable-*do* solfège (e.g., A \flat is *le* and A \sharp is *li*).

SOLMIZATION OF THE CHROMATIC SCALE

An ascending and descending chromatic scale in the context of F major is shown below with the corresponding solmization from a variety of systems.



Movable- <i>do</i> solfège:	do	di	re	ri	mi	fa	fi	sol	si	la	li	ti	do
Scale-degree numbers:	1̇	1̇	2̇	2̇	3̇	4̇	4̇	5̇	5̇	6̇	6̇	7̇	1̇
Inflected letter names:	F	Fis	G	Gis	A	Bes	B	C	Cis	D	Dis	E	F
Fixed- <i>do</i> solfège:	fa	fa	sol	sol	la	ti	ti	do	do	re	re	mi	fa



Fixed- <i>do</i> solfège:	fa	mi	mi	re	re	do	do	ti	la	la	sol	sol	fa
Inflected letter names:	F	E	Es	D	Des	C	Ces	Bes	A	Ice	G	Ges	F
Scale-degree numbers:	1̇	7̇	7̇	6̇	6̇	5̇	5̇	4̇	3̇	3̇	2̇	2̇	1̇
Movable- <i>do</i> solfège:	do	ti	te	la	le	sol	se	fa	mi	me	re	ra	do

SOLMIZATION OF A MELODIC FRAGMENT

For the sake of comparison and further clarification, a brief melodic fragment in G minor is shown below with the corresponding solmization from a variety of systems.



Movable- <i>do</i> , <i>do</i> -based minor:	do	te	le	sol	do	ti	do	re	me
Movable- <i>do</i> , <i>la</i> -based minor:	la	sol	fa	mi	la	si	la	ti	do
Scale-degree numbers:	1̇	7̇	6̇	5̇	1̇	7̇	1̇	2̇	3̇
Inflected letters:	G	F	Es	D	G	Fis	G	A	Bes
Uninflected fixed- <i>do</i> solfège:	sol	fa	mi	re	sol	fa	sol	la	ti

Recognizing the different strengths of movable and fixed solmization systems, some instructors prefer to adopt one of each (e.g., movable-*do* solfège and inflected letters).

APPENDIX C: MUSICAL TERMS

Most music commonly performed at the present time contains directions for performance, particularly in reference to tempo and dynamics. These markings were first added to music scores by a few Italian composers in the seventeenth century. As this procedure became more widespread, directions in Italian became standard in all languages. In the late nineteenth century, composers began using terms from their native languages, such as French, German, and English, though the older Italian terms continued to be commonly used.

This list presents a selection of terms frequently encountered in music, including all terms found in *Music for Sight Singing*. The language is Italian unless otherwise indicated: (F) = French, (G) = German, (L) = Latin.

<i>a, à</i> (F)	by	<i>all', alla</i>	to the, at the, in the, in the style of
<i>accelerando</i>	getting faster	<i>allant</i> (F)	stirring, bustling
<i>Achtel</i> (G)	eighth note	<i>allargando</i>	growing broader, slowing down with fuller tone (abbr. <i>allarg.</i>)
<i>adagietto</i>	slightly faster than adagio	<i>allegretto</i>	moderately fast; slower than allegro
<i>adagio</i>	slow, leisurely	<i>allegro</i>	lively, fast
<i>ad libitum</i> (L)	at will (abbr. <i>ad lib</i>)	<i>all'ottava</i>	perform an octave higher (when above the notes); perform an octave lower (when below the notes)
<i>affetto</i>	emotion, passion	<i>all'unisono</i>	in unison
<i>affettuoso</i>	very expressively	<i>amoroso</i>	amorous, loving
<i>affretti</i>	hurried		
<i>agitato</i>	agitated		
<i>agit��</i> (F)	agitated		
<i>al</i>	to		

andante moderately slow
andantino slower than *andante*
animando with growing animation
animato animated
animé (F) animated
a piacere freely
appassionato with passion
assai very
assez (F) enough, rather
a tempo return to the original tempo
 after a change
attacca begin next section at once
aussi (F) as

belebter (G) lively
ben well
bewegt (G) moved
bien (F) well, very
brio vivacity, spirit, fire
brioso with fire, spiritedly

calando decreasing
calme calm
cantabile in a singing style
coda end of piece
col', coll', colla, colle with
comodo, comodo comfortable tempo
con with
coulé (F) smoothly
crescendo increasing in volume (abbr. *cresc.*)

da capo from the beginning (abbr. *D.C.*)
dal segno from the sign (abbr. *D.S.*)
deciso with decision
declamato in declamatory style
decrescendo decreasing in volume
 (abbr. *decresc.*)
di of, from, to
diminuendo decreasing in volume
 (abbr. *dim.*)
dolce soft
dolcissimo sweetly
dolendo doleful, sad
dolore pain, grief
doppio double
douce, doux (F) soft, sweet

e and
einfach (G) simple, plain
energico energetic, vigorous

ernst (G) earnest, serious
erregeter (G) excited
espressivo expressive (abbr. *espress.*)
et (F) and
etwas (G) somewhat

feierlich (G) solemn
ferocé (F) wild, fierce
fine end
flebile tearful, plaintive
fließende (G) flowing
forte loud (abbr. *f*)
forte-piano loud, then immediately
 soft (abbr. *fp*)
fortissimo very loud (abbr. *ff*)
forzando with force (abbr. *fz*)
frisch (G) glad, joyous
frölich (G) glad, joyous
fuoco fire

gai (F) gay, brisk
gaiment, gayment (F) gaily, briskly
gavotte French dance; moderate
 tempo, quadruple time
gesangvoll (G) in a singing style
geschwind (G) swift, rapid
giocoso playful
giojoso joyful, mirthful
gioviiale jovial, cheerful
giusto correct
gracieusement (F) graciously
gracieux (F) gracious
grandioso grand, pompous
grave slow, ponderous
grazia grace, elegance
grazioso graceful
gut (G) good, well
gut zu declamiren (G)
 clearly declaimed

heimlich (G) mysterious
herzlich (G) heartily, affectionate

im (G) in
immer (G) always
innig (G) heartfelt, fervent
Innigkeit (G) deep emotion
istesso same
istesso tempo same tempo (after
 a change of time signature)

joyeux (F) joyous

klagend (G) mourning
kurz (G) short, crisp

Ländler Austrian dance; slow, in
triple time
langoureuse, langoureux (F) langourous
langsam (G) slow
langsamer (G) slower
languido languid
largamente broadly
largetto not as slow as *largo*
larghissimo very slow
largo slow and broad, stately
lebhaft (G) lively, animated
legato smoothly connected
leger (F) light
leggiero light (abbr. *legg.*)
leicht (G) light
leise (G) soft
lent (F) slow
lentement (F) slowly
lenteur (F) slowness
lento slow
liberamente freely
lieblich (G) with charm
l'istesso tempo same as *istesso tempo*
lustig (G) merry, lusty

ma but
mächtig (G) powerful
mais sourdement agité (F) but secretly
agitated
maestoso, with majesty or dignity
malinconico in a melancholy style
marcato marked, emphatic
marcia march
marziale martial
mässig (G) moderate
même (F) same
meno less
mesto sad
mezzo half (*mezzo forte*, *mf*; *mezzo*
piano, *mp*)
misterioso mysteriously
mit (G) with
moderato moderately
modéré (F) moderate
modérément (F) moderately
molto much, very
morendo dying away
mosso "moved" (*meno mosso*, less
rapid; *più mosso*, more rapid)

moto motion
munter (G) lively, animated
mutig (G) spirited, bold
nicht (G) not
niente nothing
non not
non tanto not so much
non troppo not too much
nobilmente with nobility

ossia or
ottava octave

parlando singing in a speaking
style
pas (F) not
pastorale pastoral
pas trop lent (F) not too slow
pesante heavy
peu (F) little
peu à peu (F) little by little
pianissimo very soft (abbr. *pp*)
piano soft (abbr. *p*)
più more
plus (F) more
poco little
precipitando hasty, reckless
presque (F) almost
presto fast, rapid
prima, primo first

quasi as if, nearly (as in *andante quasi*
allegretto)

rallentando slowing down (abbr. *rall.*)
rasch (G) quick
religioso religious
rêveusement lent (F) pensively slow
rhythmique (F) rhythmic, strongly
accented
rigaudon Provençal dance; moderate
tempo, quadruple time
rinforzando reinforcing; sudden
increase in loudness for a single
tone, chord, or passage (abbr. *rfz.*)
risoluto strongly marked
ritardando slowing down (abbr. *rit.*)
rubato perform freely
ruhig (G) quiet

sanft (G) soft
sans (F) without

<i>sarabande</i>	Spanish dance; slow tempo, triple time	<i>tant</i> (F)	as much
<i>scherzando</i>	playfully	<i>tanto</i>	so much
<i>schnell</i> (G)	fast	<i>tempo</i>	time
<i>sec, secco</i>	dry	<i>tempo giusto</i>	correct tempo
<i>segue</i>	follows; next section follows immediately; or, continue in a similar manner	<i>tendrement</i> (F)	tenderly
<i>sehr</i> (G)	very	<i>teneramente</i>	tenderly
<i>semplice</i>	simple	<i>tenuto</i>	held
<i>semplicemente</i>	simply	<i>tranquillo</i>	tranquil
<i>sempre</i>	always	<i>traurig</i> (G)	sad
<i>sentito</i>	with feeling	<i>très</i> (F)	very
<i>senza</i>	without	<i>triste</i> (F)	sad
<i>sforzando</i>	forcing; perform a single note or chord with sudden emphasis (abbr. <i>sfz.</i>)	<i>tristezza</i>	sadness, melancholy
<i>siciliano</i>	Sicilian dance; moderate tempo, $\frac{6}{8}$ or $\frac{3}{4}$ meter	<i>trop</i> (F)	too much
<i>simile</i>	similarly; continue in the same manner (abbr. <i>sim.</i>)	<i>troppo</i>	too much
<i>slancio</i>	impetuousness	<i>un, uno</i>	one, a, an
<i>sostenuto</i>	sustained	<i>una corda</i>	one string; on the piano: use soft pedal (abbr. <i>u.c.</i>)
<i>sotto</i>	under	<i>und</i> (G)	and
<i>sotto voce</i>	in an undertone; subdued volume	<i>unisono</i>	unison
<i>spirito, spiritoso</i>	spirit	<i>vif</i> (F)	lively
<i>staccato</i>	detached; with distinct breaks between tones	<i>vite</i> (F)	quick
<i>stark</i> (G)	strong	<i>vivace</i>	very fast
<i>stendendo</i>	slowing down (abbr. <i>stent.</i>)	<i>vivamente</i>	very fast
<i>stringendo</i>	pressing onward	<i>vivo</i>	lively
<i>subito</i>	suddenly	<i>volante</i> (F)	flowing
		<i>zart</i> (G)	tender, delicate
		<i>zartlich</i> (G)	tenderly
		<i>ziemlich</i> (G)	somewhat, rather
		<i>zierlich</i> (G)	delicate, graceful
		<i>zögerend</i> (G)	lingering

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